Sculpture

A. M. RINDGE

M.A., Ph.D.

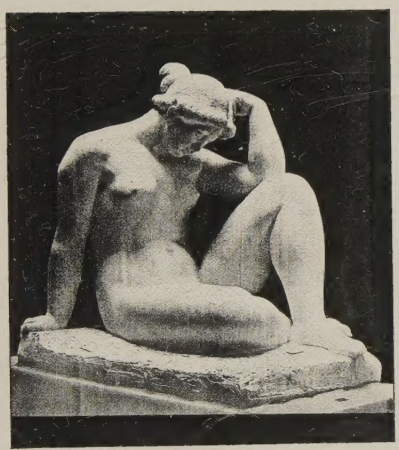

PLATE I

Femme Accroupie, by Aristide Maillol. (Photo: Librairie de France.)

Payson and Clarke Ltd

NEW YORK, 1929

Sculpture

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Femme Accroupie, by Aristide Maillol. (Photo: Librairie de France.)

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Payson and Clarke Ltd
NEW YORK, 1929

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TO

Chandler Rathfon Post

Foreword

I HAVE reserved this space for an acknowledgment of indebtedness—too extensive for full specification—since the Introduction serves to set forth the program of the book.

Encouragement and stimulating criticism are words so uniformly encountered in forewords that their sincerity appears a little threadbare. Nevertheless, the author wishes to attest precisely these activities in the good offices of Professor Chandler Post, to whom the dedication is a meagre index of my gratitude, and Professor Kingsly Porter of Harvard University, and of Joseph Brewer.

For editorial assistance of the most helpful kind I must thank Professor George Chase, Chairman of The Division of Fine Arts of Harvard University. For preparing the manuscript I am much beholden to Sally Dunn; for assistance with the proof to Eleanor Sachs, who likewise, with many others, helped to clarify much of the matter of the text in the rigors of discussion.

Proper acknowledgments for illustrative material would certainly exceed the bounds of seemliness, but here again I must thank Professor Porter for the generous loan of negatives of his own making, and further, Priscilla Crane, whose enterprise in bringing to light the elusive photographs of modern sculpture was finally successful. Without these several divisions this book would surely never have reached a reader.

AGNES RINDGE.

New York City,
June thirtieth, 1929.

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Introduction

Introduction

IN order to present the contemporary point of view about the art of sculpture I want to give an analysis of those elements which constitute a work of art in sculpture. If we can arrive at anything but a vague and abstract creed, if we can evolve a standard, a measure for selecting good sculpture from mediocre, we may then, by applying our gauge to examples of the past, not only establish the meaning of our premises but align our conception of the modern school with its past.

Too often the latter-day apologists for the contemporary movement prefer to find in it something separate, cut off from sculptural traditions, something good because it is new. I should like to devise such a gauge that newness and oldness would have less than relative value. Each work of art stands out as a separate item, either admirable in itself, or of such slight merit in the world of art that one must drum up historical or archæological justification for its being.

I hope I am not disparaging the great and very useful fields of archæological and historical investigation when I say that in the last analysis a piece of sculpture is a work of art entirely apart from its historical association or archæological import. In the latter instances we have much the same interest that attaches to first editions, or very rare states of famous prints. Their value and even their capacity for giving enjoyment is enhanced by these by-products but their quality is not altered a jot or a tittle.

I want to accomplish this analysis of one art form without bludgeoning the reader with those large and sometimes very empty-sounding words, philosophy and æsthetics, at the same time

invading their realms. The field of æsthetics has for some time been a sort of middle ground in which the philosopher tries to objectify and the artist to universalize. Of late the added complication of the scientific, empirical attacks of psychology have increased the miasma. Just as it has been impossible so far to reconcile the uses and analyses of colour as it is seen by the physicist, the psychologist and the artist, so this field of art analysis has never attained a conclusion acceptable from all approaches.[1] Perhaps at the present day we are at liberty to discard the old ideals of usefulness or non-usefulness as criteria for beauty, perhaps also the social-good idea, or the ethical point of view, perhaps even the concept of universality.

While we find it easier to discard these comprehensive systems, we still have no panacea of our own with which to replace them. Since nature abhors a vacuum, a certain vogue is enjoyed at present, by the theory of Einfühlung or empathy, meaning that the æsthetic enjoyment the observer derives from a work of art is due to his "feeling into" the pattern—usually the action lines—of the piece in his own mental life so that he prepares to echo it physically. That is to say, his pleasure comes from the sense of stimulation and vitality afforded by the preparation of the nerve centers for reproducing the action.[2] This is enlightening enough on our reactions to stimuli and the resultant pleasure sensation, but it scarcely helps us to estimate the quality of a work of art

[1] There is a brilliant summary of these conflicting aims in *Foundations of Æsthetics* by C. K. Ogden, I. A. Richards, James Wood.

[2] There is a very careful discussion and definition of empathy, Prof. Titchener's translation of Einfühlung, in *The Beautiful* by Vernon Lee, Cambridge University Press, 1913: "The German word Einfühlung, feeling into, derived from a verb to feel oneself into something (sich in Etwas ein fühlen) was in current use even before Lotze and Fischer applied it to æsthetics, and some years before Lipps (1897) and Wundt (1903) adopted it into psychological terminology."

since one can "feel into" the bombastic and exaggerated subject as thoroughly as the tempered one.[3]

Another application of the empathy theory seems much more satisfactory to me, and that is the insistence on the intensity of feeling of the artist as he produces. This feeling, somehow, we cannot say how, imprisoned in his work, reflects in us the stimulating vitality of the creative act. This amounts to an emphasis on the intermediary function of the artist; we do not simply react to the subject matter of the given object, but rather to the emotional perception of the artist present in that object.[4] On the whole, the empathy theory is a little too much at variance with the long tried and true desideratum for balance and repose, that is, equilibrium. We do not desire repose as apathy, nirvana, non-empathy, but as balanced taut forces, control and equilibrium.

I therefore resign to the philosopher the task of conceiving the all-inclusive æsthetic system and turn to a critical examination of the matter of this one among the arts. By comparing works of diverse aim and method we may be able to detach some formal significance common to them. Contemporary art appears in the discussion because of its apparent diversity and hereticism, but the book is not intended as an apology for any isolated group of works.

My excuse for embarking on this study is my belief that it is possible to tell good sculpture from bad, and, further, that good sculpture has received less than its meed of praise in an age entirely absorbed by colour and movement.

[3] Rhys Carpenter, *Esthetic Basis of Greek Art,* said: "I feel that the cardinal objection to the empathy theories is their failure to measure up to our honest and actual experiences. They are partly true, certainly, but they make up only a small part of the mystery. They exaggerate a contributory factor into a paramount issue."

[4] This describes what many people mean by expressionism.

In spite of the best intentions we shall not be able to avoid considerable theoretical preamble. No matter how specific the discussion is to become we cannot elide the premises. Both Part I, *The Nature and Function of Sculpture,* and Part II, *The Requirements of Sculpture as an Art Form,* may appear, therefore, rather ponderously categorical, but there is no help for it.

PART ONE

The Nature and Function of Sculpture

I. Sculpture a composite impression of Surface, Texture, and Volume; the combination of Visual and Tactile Stimuli.

II. Place of Imagination (Art) in life.

The Nature and Function of Sculpture

IF we examine the nature of sculpture we shall find it to be a compound of surface, texture and volume. By these general descriptive terms we indicate that we receive a combination of visual and tactile stimuli from a work of sculpture. Because of the physical make-up of the human eye we receive from all objects seen a two dimensional visual image. But from other forms of sense experience we know three dimensions; and very intimately, indeed, since we have the sense of ourselves as three dimensional. We feel our volume, our existence, as form in space. We further correct our two dimensional image by what we know of roundness, modelling, projection, from the sense of touch. All these aids we employ to alter the two dimensional image of the eye to the three dimensional one of the mind.[1] Since we have a strong desire to co-ordinate the visual and tactile perceptions, a form of art which satisfies this desire, facilitates this fusion, is gratifying and stimulating to us. This is the function of sculpture.

But before we confine ourselves to a study of the visual image we are obliged to look into the fundamental nature of the whole of that realm of life called art. We say that art is set apart from life by the quality of imagination, or, rather, the part of life called art is predominantly imaginative experience. By imaginative life we mean that activity which may be directed but is not controlled by the laws of the material or physical world, man's necessary and dual life. To some imagination means a substitution of mental activity for physical. The flower in the imagination differs from

[1] An excellent discussion of how and what we see is to be found in the sculptor Hildebrand's little volume called *The Problem of Form.* (1893, translated by Meyer and Ogden, published by Stechert, 1907.)

the flower in nature in that it exists only in the mind. We tend to make imaginative substitutions for reality, in the natural sense, because of the inadequate satisfactions we derive from a limited environment. Thus we should look upon imagination as a useful subsidiary. But the position occupied by imagination in man's estimation has rarely been a subordinate one. Usually the imaginative or mental act has been thought of as a higher form of activity.

When we examine the æsthetic systems of the ablest of our contemporary writers on the so-called fine arts we discover, strangely enough, certain unanimities. With one accord the supreme importance of imagination in the life of man is stressed. The life of the imagination is held a complement and fulfilment of the physical life, and most of them, venturing into metaphysics, postulate an ultimate good or reality, the meaning of art as an absolute.[2]

Concomitant with imagination is emotion, which together with imagination makes possible this experience of reality. Art which exists as a major element in the imaginative life, created in emotion, recreates that emotion through which life becomes spiritual, and exalted in a special way. Although there is agreement on the spiritual nature of the æsthetic experience, some writers believe that this exaltation is removed from life, separate and isolated while others believe it is the fundamental or primary quality of the life of the universe. These rather abstruse considerations need not detain us further, but in order to clarify these concepts as well

[2] Roger Fry in *Vision and Design,* Brentano: "It might be that from this point of view we should rather justify actual life by its relation to the imaginative, justify nature by its likeness to art. I mean this, that since the imaginative life comes in the course of time to represent more or less what mankind feels to be the completest expression of its own nature, the freest use of its innate capacities, the actual life may be explained and justified by its approximation here and there, however partially and inadequately, to the freer and fuller life."

as to catch some of the ardor and enthusiasm of their authors it will be well to examine the major tenets of some of these writers. Although our proposition is sculpture we cannot fail to regard these matters as burning issues, for in the nature of imagination and emotion, truly enough, lies all the meaning of art.

The function of art in life is very carefully and completely considered in a chapter of DeWitt Parker's *Analysis of Art.*[3] From the point of view of psychology and æsthetics he describes the position of the wish and satisfaction in the life of man. Art is defined as the imagination of a wish. Man in seeking adjustment to life is often thwarted by the pressure of environment. He has two ways of accomplishing this adjustment, by changing his environment (actual satisfaction) or by the substitute satisfaction offered by imagination. The activities we call dream, play, art, and religion all occur in this sphere of imagination. In the æsthetic analysis art stands midway between the dream and play in the nature of the satisfactions it offers, or the opportunities for adjustment. It has the freedom but not the private quality of the dream, it has the communicative or social aspect of play without its impermanence. It is the "communicable essence of the dream." "Play, art, and dream have an identical function in absorbing the excess of our wishes and emotions." "These mental satisfactions . . . which clear the mind of the troublesome insistence of insufficiently satisfied impulses, leaving it free for the cheerful performance of its duty, . . . enable man to adjust to his environment and to life as a whole."

There is a more metaphysical and emotional analysis of this topic in the little volume called *Orpheus.*[4] "Dante's *Amor che*

[3] Published by Yale University Press.
[4] By Wm. Taylor in the "Today and Tomorrow" series, published by Dutton.

muove il mondo e l'altre stelle is no idle phantasy but a literal truth. The world about us seems to be material, but it exists in rhythm. It is a living world, and it is kept alive by a spiritual force which can best be described as love. . . . All art is the imagination of love, and music is the imagination of love in sound."

"In all three arts the valuable element of life is linked with the imagination. In painting, pictorial imagination, in literature, verbal imagination, in music, melodic imagination. Imagination always is the magical essence, the power referred to in the lines: *In the beginning was the Word, and the Word was with God, and the Word was God.* And we may be sure that there can be no art unless the Word is made flesh, in the forms of painting, literature, or music, and dwells among us. Ecstasy clothing Himself in Forms."

And further, "It may appear fantastic to assert that art is the only sphere where absolute values appear, and that the function of art in the universe is to create absolute values, but it may be true. It is impossible to avoid the insistent demand of the human instinct for absolute values." "Just as the sun is the source of all vegetable and animal life upon the earth so I believe that in art we find the vital spirit which animates our human life. Thus it would seem to be true . . . that the function of art in the world is to create absolute values in the imagination upon which the human species can continually re-create its intellectual, moral, and physical structures. And if this is so it means that in the values of art we approach most nearly to Truth."

Roger Fry's "Essay on Æsthetics" in *Vision and Design* makes the point of departure the dual life derived from sense perceptions, either in resultant action or in imagination. "Art is in-

timately connected with the secondary imaginative life which all lead to greater or less extent." "Art is an expression and a stimulus of this imaginative life which is separated from actual life by the absence of responsive action which in real life implies moral responsibility, a life freed from the binding necessities of actual existence." "Art is then the chief organ of the imaginative life, it is by art that it is stimulated and controlled within us, and as we have seen, the imaginative life is distinguished by the greater clearness of its perception (since it is freed from the impulsion of resultant actions), and the greater purity and freedom of its emotion."

Clive Bell attacks the subject in his peculiar and polemical style in *Art.* In his metaphysical hypothesis he conceives the function of art to be the æsthetic experience, achieved through the contemplation of significant or pure forms, "to see objects as pure forms is to see them as ends in themselves," which is in itself a state of exaltation in which one seems to approach the ultimate reality. "Art may be a manifestation of man's sense of ultimate reality."

"The starting point for all systems of æsthetics must be the personal experience of a peculiar emotion—the æsthetic emotion."

"This sense of reality leads men to attach greater importance to the spiritual than to the material significance of the universe,—disposes men to feel things as ends instead of merely recognizing them as means,—a sense of reality is, in fact, the essence of a spiritual health." "Art is in fact a necessity to and a product of the spiritual life."

"Religion, as I understand it, is an expression of the individual sense of the emotional significance of the universe; I should not be surprised to find that art was an expression of the same thing—

the kingdom of neither is of this world. Art and Religion are a means to similar states of mind,—things good in themselves."

Although keenly aware that these excerpts in no way do justice to the method or matter of the authors quoted, it has seemed worth while to appropriate these portions in the hope that they will in no way deter the reader from examining the works as a whole and that their meaning and significance has been unharmed by this summary treatment.

From these analyses it becomes clear that man is continually seeking to explain to himself the nature and importance of art which he so profoundly feels. Man has always been preoccupied with his mind and his emotions. Oftentimes the preoccupation has become crystallized in a work of art where he sought an equilibrium of these two powerful forces in his makeup.

Without further attempting to explain the ineffable let us look at the "imagination of love" in stone carving. How does sculpture give us added life and what do we experience in sculpture?

The sensuous embodiment of sculptural imagination in stone or metal is perceived through the visual and tactile senses. The two senses are coëval in the perception, although the sense of touch is aroused through the eye and not necessarily through contact.[5]

Another sensuous element, conveyed to us through vision, but knowledgeable to us through neither vision or touch, is the sense

[5] Turner, *op. cit.*: "No arts have been founded on the sense of touch in its forms of taste and smell. The senses of smell and taste are too intimate, too physically diffused, too direct or primitive in effect to be controlled by the mind. We may say that the body now short-circuits in these sensations and that the mind is cut out. But when in the past the sense of touch developed into more complicated organs of the eye and the ear which made *touch at a distance* possible, then what the mind sensed was more highly organized and less direct and amorphous. Smells and tastes may be compared with . . . sensations which have not yet passed through the imagination and have become organized into emotions and ideals."

of volume or existence in space. This is extremely vitalizing and important to us since it is the way we are aware of our own selves, our actions, feelings, our being. This factor, arising from the visual perception of sculpture, is one that has never been properly stressed. In a sense it is the organic and unifying element that the object presents us with. Much has been written about our seeing in planes, planes which move into the background and by their movement give us a perception of space.[6] A good deal has been written on the tactile perception.[7]

But the instant and entire impression made upon the perceptor by the *volume,* or as we often say by the *mass* of the carving is certainly more complete, powerful, and unified, containing within it at once the incidental items of many planes, that is, space perceptions to the eye, and many textures and surfaces, that is, touch perceptions through the eye.[8]

[6] Hildebrand, *op. cit.*

[7] Berenson, *Florentine Painters of the Renaissance.*

[8] In Physics *mass* means quantity of matter, *weight* means the pull of gravity on the body. The weight of a body is a force acting on the body, not a description of what it contains. *Volume* in Mathematics is the amount of space included by the bounding surfaces of a solid. Mass is the extent of volume. *Bulk* is the substance or body of anything material considered with reference to its magnitude. All these definitions pertain to our problem of the concept of form, since our idea of three dimensional form has the aspects of the mass quantity, force of gravitation, and extension in space. Roger Fry, *op. cit.,* p. 33: "When an object is so presented that we recognize it as having inertia we feel its power of resisting movement, or communicating its own movement to other bodies, and our imaginative reaction to such an image is governed by our experience of mass in actual life. . . . These emotional elements of design are connected with essential conditions of our physical existence; mass to all the infinite adaptations to the force of gravity which we are forced to make. It will be seen, then, that the graphic arts arouse emotions in us by playing upon what one may call the overtones of some of our primary physical needs."

Rhys Carpenter, *op. cit.:* "The human body in sculptural representation differs from its prototype, the living body, by calling attention to certain qualities which otherwise tend to pass unnoticed. By being motionless it presses on our attention its particular volume and configuration. This immediate apprehension of the mass or volume of a represented object is the primary differentia of the sculptural appeal."

In the sculpture of Mino da Fiesole we feel just this lack of mass and volume. The figures are actually carved in three dimensions but they are treated so exclusively from the point of view of surface planes that they carry no conviction of bulk. They almost appear to be inflated bladders in the form of human beings, destructible at a prick, for example, *The Madonna, Child and St. John* of the Via della Forca, Florence.

It is because the power to communicate the heightened vitality, which is the core of the æsthetic experience, lies so largely within this sense of volume that sculpture in the round constitutes the peculiar maximum of the sculptor's art.

The elements of the imagination, particularly the intellectual elements, enter at this point to transform the objects imagined or emotionally selected from the wealth of nature in such a way as to enhance the perception of volume by simplifying planes, silhouettes, bosses, by all the arts of design, giving singleness and forcefulness to the impression the artist wishes to communicate to his fellows.

Many people have an inherent preference for painting or for sculpture. It is seldom that both arts find equal favour with a given individual. Perhaps the tendency may be ascribed to the fact that for some there is more vitality and meaning in light, the dynamic element in painting, for others in volume.

So far the tactile values have played rather an equivocal role that is, no real role in the perceptions. Perhaps as has been suggested, volume is, after all, only known to us through touch. But it does not seem as though touch could give us all we mean by volume. In breathing we accentuate our conception of ourselves as volume; in expanding our lungs we feel that we are increasing our occupation of space, extending in three dimensions.

We say living and breathing, that is, something which imparts breathableness seems to partake of life qualities. How often people exclaim: I caught my breath, it was so indescribably lovely. The natural reaction to a great work of art is to take a big breath and hold it, that is, the body responds to the visual stimulus in a very vital way. In this way man reproduces, man responds, to what seems to be the living quality in the object

contemplated. It is this activity, this response that, unconsciously, the sculptor seeks to arouse.[9]

Somehow this gives our spatial conception of volume the meaning of a container, and the idea of a container is inwardness.[10] Inwardness has meaning for us from the idea that our brain is within directing our outward activities. May it not be that because of our idea of our own outwardness and inwardness we know volume in another way than by the sense of touch, which would merely be a perception of continuity of surface? [11]

Surface and texture ideas are, however, aroused by the tactile sense through the agency of the eye. These are admittedly fundamental elements in a work of sculpture, but if our mind gives way to its prevailing taste for hierarchies,[12] we may say that these elements are not so fundamental as volume and that they must

[9] Rhys Carpenter, *op. cit.:* "There is some very clear connection between our apprehension of the solid as solid in the case of a human statue and the fact that the only method of direct apprehension of spatial solidity is our own awareness of it in our own body. It may not be strictly our own strength or power of movement or agility or gravitational equilibrium which we feel to be heightened while we contemplate the sculptured indication of these qualities; but our power of spatially apprehending the statue as we spatially apprehend our own bodily selves makes us immensely susceptible and sympathetic to an emotional and almost muscular physical understanding of such qualities when they are sculpturally presented. We know them, not from the outside, but from the inside, in terms of what they are for their possessor. And we apprehend them without strain or discomfort or other physical preoccupation. They come to us direct, simple, intense, sheerly pleasurable. Herein may be the ultimate secret of the sculptural appeal."

[10] Okakura, *Book of Tea:* "Laotse . . . claimed that only in vacuum lay the truly essential. The reality of a room, for instance, was to be found in the vacant space enclosed by the roof and walls themselves. The usefulness of a water pitcher dwelt in the emptiness where water might be put, not in the form of the pitcher or the material of which it was made. Vacuum is all potent, because all containing. One who could make of himself a vacuum into which others might enter would become master of all situations."

Or in Rodin's *L'Art* (Entretiens reunis par Paul Gsell, pub. Grasset, Paris, 1911, p. 6): ". . . que votre esprit conçoive toute superficie comme l'extremité d'un volume qui la pousse par derrière. Toute vie surgit d'un centre, puis elle germe et s'épanouit du dédans au dehors. De même, dans la belle sculpture on devine toujours une puissante impulsion intérieure. C'est le secret de l'art antique. . . . Souvenez-vous de ceci: il n'y a pas de traits, il n'y a que volumes."

[11] Such as the infant hand encompassing the infant foot, but this would not explain our knowing volumes too big to measure by putting hand or arms around.

[12] See above from Turner's *Orpheus* on hierarchies of the senses.

never be allowed to diminish the volume impression, so that varieties of textures, many included in one work,—for example, the *Apollo and Daphne* of Bernini in the Borghese (Plate II, Fig. 5), —must not disperse the attention from the whole. Uniformity of textural surface, as well as a surface beautiful for itself, is one of the reasons for the popularity and importance of the nude form as a sculptural vehicle.

Elaboration of surface, too, leads away from totality, from a powerful unified impression of the work. The play of light and shade may, therefore, be said to be but moderately desirable in sculpture quite apart from its relation to pictorialism.[13]

We may summarize this discussion by looking at the *Femme Accroupie* by the contemporary sculptor Aristide Maillol. (Frontispiece and Plate V, Fig. 4). The simplified planes of the surface, broad passages that take the light evenly, the uniform, simple, stony texture of the figure, the masterly design which, although pleasing in the variety of its silhouette, never disturbs the voluminous repose characterizing the work, all these factors contribute to the consummate rightness of this graven image.

It is safe to say at last that the generalities pertaining to art as a whole and the most abstract elements of sculpture have been cleared away. We may turn now to a more particular examination of sculpture objectified.

[13] We must return to these problems of surface and lighting further on under Realism, Part IV.

PART TWO

Requirements of Sculpture as an Art Form

I. Idea or Subject. Emotion-content from Idea or Subject, or from the Expression of the artist. Medium (a) Material: stone, bronze, wood, ivory, clay, (b) Treatment, nature of Surface.

II. Design as the Intellectual Content: (a) conflict of Design and Representation, (b) Convention vs. Representation, (c) Types of Composition in sculpture: (1) Bas-relief, (2) the Round.

Requirements of Sculpture as an Art Form

IDEA OR SUBJECT

THE art of sculpture may be said to comprise four essential elements. Any given work must contain these elements to a greater or less degree to measure up to our standards of an art form.

Let us consider first the element of subject or idea. The artist may have chosen an idea of form alone as Polyclitus is said to have done in his Canon of the ideal athletic form. In the *Idolino* (Plate II, Fig. 3) which reflects his style we have the simple standing male nude done for itself alone. Or the artist may have been commissioned to present some event such as the *Shaw Memorial* (Plate II, Fig. 4) by St. Gaudens in Boston where the General is leading his troops, an actual event described. Trajan's Column is of the same historical, narrative nature. Within this first subdivision in forming our estimate we would have to consider the artist's motive in selecting his subject, whether he displayed a high order of imagination or showed little selective power, whether he wished to give the world a sentiment or an idea, and whether this idea was suitable to sculpture, could be given to the best advantage in that medium, granting the restrictions pertaining to any art form.

EMOTION CONTENT

The second factor to be considered is the emotional content of the sculpture. This aspect of the art is one that we stress today in order to rescue it from the comparative oblivion it enjoyed

in an age fundamentally concerned with materialistic reality. By emotional content we mean the power the work of art has to arouse emotional response in the observer.[1] In order to retain our footing in an everyday world let us say for our purposes that every work of art gives pleasure and that that pleasure may be abstract. The best way to explain it perhaps, would be to present a musical analogy: people derive pleasure from music without indulging their thoughts with stories, scenes, excitements that the music may call to mind, and even without the intellectual pleasure of relating in their minds the forms and intervals of a given musical sequence. Almost everyone is capable of enjoying music without association.

Perhaps Sirèn's discussion of this factor in his introductory remarks to *Chinese Sculpture*[1a] will help us:

"The artist had to suggest or reflect something within the form without disturbing its symbolic accepted shape; he had to recur to means which are essentially artistic and applicable to sculpture, but at the same time not conducive to material illustration. To what extent such means can be defined is a matter of an æsthetic discussion in which we are unable to enter in this connection; we simply propose to add a few words about the importance of what may be called rhythm, because this seems, after all, the broadest term for that indefinable quality which endows a work of art with artistic meaning and life. And we offer these reflections without aiming at any psychological definition, simply in order to create a background for a better appreciation of Buddhist Sculpture. . . ."

[1] Most writers agree in describing our response to a work of art as the æsthetic emotion. Expatiation on this experience may be found in the works of Roger Fry, Clive Bell, Rhys Carpenter and others.

[1a] *Chinese Sculpture,* by Oswald Sirèn.

"Rhythm translates into visible and tangible movement certain states of consciousness or emotional reactions. The more intensely we feel the rhythm of a work of art the more our æsthetic enjoyment is stimulated. It is through the medium of rhythm that we enter into a work of art and experience something of the exuberance and glow which fired the artist to creation . . . our own vitality wakes at the call of the artist."[2] ". . . as a subjective phenomenon, an abstract quality, it is natural it (rhythm) should dominate in modes and schools not hampered by an absorbing interest in imitation of nature. It is especially marked in periods of strong religious impulse. The sincerity of the artist is unaffected by consideration of external beauty and material illusion. . . . Art is a revelation of truth which cannot be intellectually explained."

The emotional content then, is the power that a work of art possesses to give æsthetic pleasure. I do not mean to imply by the musical analogy above that the intellectual appreciation is of no importance, but rather to group under this heading the entire impression created by the object, the sum total of different responses of the spectator.

There are two ways in which an artist can evolve this emotional factor, through the subject or idea of his statue or through his expression. Here we find ourselves on the quicksands of modernist terminology with that hydra-headed word, expressionism, so often used to label psychological distortions, artistic depravities like wartime Dadaism, or rigorous school tenets like Expressionismus in Germany. Our use will be simpler, more direct. The emotional content arising from the artist's expression means only

[2] Compare the empathy theory above.

that the treatment of this work of art reflects the emotion of its creator.[3]

The appeal of emotion arising from subject is more general, might be much wider, reach greater numbers; the appeal of the second manner might be deeper, more intense, more personal. The Luca della Robbia *Madonna* (Plate II, Fig. 6) appeals to everyone through its simple, warm and honest embodiment of the sweetness of mother and child. Or more emphatically, a *Crucifixion* is a subject designed to arouse emotional response. In looking at the early eleventh century example from Werden (Plate II, Fig. 2) we find that the artist has not relied, simply, on a description of the event so familiar to all, but has sought to embody the meaning of the sacrifice in a truly sculptural way, the gauntness, the sag and droop, the restraint with which he has stated the tragedy, the way he has enhanced it all by his feeling for the beauty of his metal gives us a work of art which combines the two factors of emotional content we have discussed.[4]

Donatello's prophet, called *Il Zuccone* (Plate II, Fig. 1), arouses our interest not because he is an incredibly ugly old man, but because we catch the energy with which the artist sought to body forth the conviction surging in a prophet, a man whose physical lineaments in no way restricted his power.

[3] "Truth to nature is not the result of observation but of feeling, empathy, with reference to the artist rather than the critic. If we are impressed by the truth of the movement in sculpture or painting this means not that the craftsman has *observed* the movement, however familiar he may be with it in daily life, but that at the time of the conception and execution of his work, he has *felt* the corresponding tensions in his own flesh. The awkwardness of primitive art is that of undeveloped consciousness, self-awareness; progress, the evidence of increasing consciousness, and decadence of apathy. . . . Technical perfection, on the other hand, is a matter of knowledge and skill rather than vitality: æsthetically neither good nor bad, it need not and often does not coincide with the perfection of art." Introduction to *Indian Art,* A. K. Coomaraswamy. Theosophical Publishing House.

[4] Other aspects of subject in art will be discussed below in connection with representation, realism, etc.

Let us take such a subject as the head of a horse from the Parthenon (Plate III, Fig. 1) called the Idea-Horse by Goethe, because it seems to summarize all of equine nature and beauty, a head so lovely that rhapsodies have been written about the weary horses of the Moon sinking below the horizon at Dawn. It is so sensitive, so sincere in feeling that no one could mistake it for a battle horse or a workday horse; although it is true to nature, it is unmistakably a divine horse. Why? Because the stone-cutter knew how to see a divine horse and to communicate his vision to us through the familiar forms of a sheath of bone, a tremulous muzzle and a close-back ear.

MEDIUM

The third factor is medium. Medium and Expression are the sculptor's watchwords today, and for that reason we look for great things in our day. This is a big word, a word that governs the achievement of the artist in whatsoever art he practises. This is his vehicle, it must carry him to his goal, and be equal to the freight of his idea and his emotion.

That is to say, a sculptor is very strictly limited by his medium—stone, metal, ivory, wood or clay and within these bounds he must make his conquest. These materials instead of checking his performance must be made to serve it, to enhance it. The stone carver, then, must subscribe to these tenets: never to betray his marble by making it simulate the vapour of clouds but rather in his Aphrodite, to add to the beauty of his conception of human and divine form the beauty of a stone whose colour, grain, refraction of light all contribute to and control the value of his work. The granite gods of Egypt are thrice as godlike, as eternal,

as immovable, as mute, because of their matter. (Plate III, Fig. 4). This is so partly because the experience is common to most of the world of the hardness and resistance of this stone, and partly because its nature is borne out by its very appearance.

If we insist on the glyptic quality in stone, in bronze or other metals we demand the ductile, the medium must seem to have been molten. Man recognizes in metal a hard substance achieved through heat and fusion, and the sculptor in using that material must be cognizant of that reaction, must create a form that takes advantage of the flowing molten surface, a form, not built up or chiselled out, but poured. Take, for example, the little *David* by Verrocchio (Plate III, Fig. 3), with its light resiliency of pose much more suitable to bronze than stone, with its hard and edgy quality suggestive of metal. So strongly does it give the sense of bronze that one longs to thump it for the fine ring of the metal.[5]

Medium, then, is held to imply, first material, second a treatment of surface commensurable with that material. So that in stone we prefer to see the grain of the stone, and although we are all familiar with polish on stone, that alteration of the surface must not proceed to a point where it tends to betray the nature of the stone, where it obliterates the texture and deceives the eye into imagining it sees some other matter. And not because this polished surface might not be beautiful in itself, but because the stone carver has taken up his chisel and obliged himself to make something beautifully stone. If he wants only to reproduce the glowing, light-encapturing qualities of flesh, let him betake him-

[5] Repoussée presents another metallic style, one proper to the softer metals such as gold and silver. Here we may expect great delicacy of execution, with a feeling of many little strokes of the hammer well placed to assure the realization of form released from within. In this case the most delicate variations of relief are possible, the diminution of saliency to almost disappear into the background is appropriate here as it is in almost no other sculptural instance. A truly felt example of the quality of repoussée may be seen in the Ciborium of Arnulph as well as in the Vaphio cups.

self to the waxworks where he can approximate it most closely, unless perhaps he meant to be a painter.[6]

It is because the nature of the surface is so vital to the sculptor that we dwell on this importance of medium. How is the sculptor to embody his idea and his emotion except through the surfaces at his disposal? These he must consider in first selecting his material. If he wishes a surface that will reflect light he may choose metal, a medium in which polish is suitable and familiar; if he wishes a surface to repel light he may patine his bronze or take a coarse-grained stone. In connection with surface it is interesting to note the importance given to it in the field of painting by the critic Berenson. His theory of tactile values is somewhat analogous to the empathy theory.[7] He holds that a good work of art should realize form in such a way that it would appear to co-ordinate with our sense of such form as we know it by touch, that the form should be so devised that it arouses in us the desire to run our fingers over it to verify the strength of the impression. In painting this must of course remain a mental process, but the desire to sense the modelling is certainly very commonly aroused in sculpture and would seem to be a very legitimate impulse, especially in the case of some beautiful elision of planes, some subtle simplification of modelling that at first seems almost

[6] The idea of approximating something alien to the material is one that will be considered further under Realism.

"Another important consideration is that each of the arts has its individual medium, and the forms and human values which it can realize depend upon the medium employed. Every art inevitably loses some of the values of the real world, because, stone, paint, or words can each represent or indicate only a portion of our concrete experience. The artist who lacks a sense of what his medium can do, and tries to incorporate into his art the effects appropriate to other arts, injures the æsthetic effect of his work . . . It is this ability to feel the object depicted in terms of the medium employed which is the sine qua non of any kind of artistic achievement." Barnes, *The Art in Painting*, Barnes Foundation Press, 1925.

[7] Bernhard Berenson was one of the first of the art critics to employ the psychological attack. The theory of tactile values is expounded in *Florentine Painters of the Renaissance.*

too good to be true. The spectator is also, in this sense, I believe, partaking of the creative act of the artist; he feels so strongly the chisel or the thumb that he wants to repeat the creative stroke that produced the passage. But there is a distinction to be noticed here in the feeling aroused. The observer does not wish to touch the living form, his mental image of the body portrayed by the artist, unless that sculptor has sought to create realistic illusion and nothing else, but he appreciates through his sense of touch the simulacrum of that body transcribed in stone or metal—he expects to touch a metal plane, or to feel the cool granular surface of the stone. Certainly one of the best ways to divorce one's mind from simulative reality is actually to touch the medium employed and so enhance one's sense of the peculiar qualities of that medium. I should think Galatea would have been very embarrassing to a real sculptor. In fact that myth is one of the best examples of the layman's point of view in art. The ultimate desideratum in a work of art could never be that it come alive, that is, revert to nature, but that it maintain in just proportion those non-natural elements of stone and craft, attaining a permanency denied to nature.

Other mediums have proved worthy of an artist's mettle. Wood has always been a favourite. Here the choice of the grain pattern should be taken into account and the nature of the cutting which should not appear so strenuous as in stone. Hard angular form would be less appropriate to a medium known by common use to be easier to cut than stone. For this reason more elaborate surfaces are possible in wood than stone.[8]

Any finish which increases the impression of the nature of the

[8] Wood was the favorite medium of late Gothic German sculptors whose virtuosity endowed it with unprecedented intricacy.

material is suitable, such as wax that brings out the colour and grain and assists in the preservation of the piece at the same time. The little fourteenth-century *Virgin* in Cluny (Plate III, Fig. 6) is a beautiful illustration of the sensitive delicacy possible in this medium where the lines of the simply falling drapery are somehow emphasized by the direction of the grain, the very humility of feeling is echoed by this everyday, unpretentious matter. Genre subjects are more appropriate to this medium than any other.[9]

Ivory has enjoyed a greater continuity of use throughout the ages than any other surviving material. It is intrinsically beautiful in color, texture and grain. Some of its popularity may be explained by its rarity and costliness, some by its lightness and suitability to works on a small scale. It is, however, a naturally beautiful material for carving and one never neglected.

Of opposite treatment but equal accomplishment are the two ivories illustrated. (Plate III, Figs. 2 and 5.) The British Museum *Angel* (Plate III, Fig. 2) is often spoken of as the loveliest ivory in the world because in its small compass it seems to sum up all the grandeur of Hellenism in its large, free treatment of the simple folds of the drapery and the realization of form beneath, in its monumentality of idea and execution with nothing overmuch. The Spanish *Crucifix* (Plate III, Fig. 5) given by Fernando Primero in the eleventh century, in contrast to this classic repose, is full of emotion and expression, it is rightly and fittingly decorated, the slightest detail is worthy of the master's hand. Does any more moving or more beautiful portrayal of this theme exist? Both of these ivories take advantage of their medium, one in low and one in high relief. So many ivories seem fragile and

[9] Polychromy in connection with wood and other media is considered under Realism.

breakable when they are heavily carved and undercut, but here we have the durable surface plane most appropriate to sculpture.

Clay has been an intimate of the sculptor's thumb almost as long as we know of man. But clay is not always a sculptor's medium, more often it has been his means. The bronze caster makes his model in clay. It has sometimes occurred that the sculptor has developed his facility in clay to a point where he forgets his ultimate medium. Clay is so responsive, it holds all the freshness of his improvisation; like drawing, it invokes in the beholder the very act of creation by its suggestive incompleteness. But is sculpture the art of improvisation, incompleteness and happy accident? Its fundamental durability seems to belie that.

There is one legitimate way of taking advantage of that quality in clay and that is to make the clay itself permanent, to preserve this lovely and unstudied quality in terra-cotta, preferably on not too ambitious a scale. Clodion chose to leave his sportive nymphs and satyrs in ruddy terra-cotta (Plate IV, Fig. 2). Houdon's Portrait of His Wife (Plate IV, Fig. 3) is a good example of that liveliness and sense of fleeting expression which is usually disturbing in more pretentious works. Here the gaiety and the bravura with which the head is modelled is refreshing. Compare with this, one of the most interesting things Rodin ever did from the intellectual point of view, his model for Balzac (Plate IV, Fig. 4). This is often admired for the vividness of reality that attaches to it, the man in all his ego stands before you. As a psychological study it is masterly. The sense of life from the momentary pose and lift of the head is complete. But when we leave the head we are faced with a vast bulk of clay. The statement of form is so abbreviated and the clay surface so apparent that we become unduly aware of the matter, not its use. It is

almost as if he had too much medium, too little representation. Such a quantity of clay is unpalatable to us as it is a material of relatively low intrinsic beauty. But what if we were to look upon this as a preparation for bronze? Are we any better off? There is no sense of the beauty of metal here and the deep cast shadows about the head are surely inappropriate to bronze and would also lose much of their force in that medium.[10]

The most felicitous examples of clay modelling come to us in the Tanagra figurines and in such small tomb figures as the little Chinese musicians now in the Metropolitan Museum (Plate IV, Fig. 1). Their small scale and somewhat casual execution enhance their simple charm and we can enjoy them without having to give their author the serious consideration of a major artist when he would have described himself merely an honest craftsman.

This same facility in clay led sculptors of that ebb-tide of Neo-Classicism into employing stonecutters to reproduce their clay models more or less by factory methods. Some of them never learned the cutter's craft. The resultant loss of surface character may be seen in figures by Hiram Powers (Plate IV, Fig. 6.) These men never lost sight of the fact that they were preparing a model for marble but the loss of direct contact with the creator makes for an insipid character recalling the Roman wholesale reproduction of Greek models.

Perhaps this would be a good point at which to consider a highly successful example of stone carving that is in no way truly sculptural. The winged lion which forms part of the design of Canova's tomb in Venice (Plate IV, Fig. 5) is neither weak nor

[10] Further discussion of this light and shadow treatment is found under Realism and Impressionism.

faltering, there is no lack of technical acumen and knowledge of form. The lack lies in a complete absence of feeling for marble and in a flabbiness of sentiment. Is it pleasing to have to be continually adjusting one's mind to such a variety of texture? We are willing to accept a lion in marble, but it is a little distracting to accept in one and the same stone simultaneously the feathery wings, the book and the drapery. It would not be so disturbing if the sculptor had not insisted on differentiating all these textures as far as he was able; he even tries to contrast the wet and sticky nostrils with the whiskery muzzle. All this realistic enterprise only intensifies the silliness of its expression. Just as we are about to capitulate to as real a lion as we ever met out of the zoo we are pulled up short by this maudlin countenance, this unleonine rolling eye, these active pinions sprouting from a form in complete repose. The idea intended, that the death of Canova could produce this tremendous metamorphosis in the king of beasts, is of course very strikingly achieved, although perhaps an idea scarcely worth so much labour and certainly not the choicest vehicle for sculptural expression.

DESIGN

The fourth factor in our premise is design. This well-nigh threadbare word will mean for us simply composition or arrangement achieved through mass and line. In sculpture we have two design possibilities, relief and sculpture in the round.

Just as the different materials produce criteria of their own, so these two fields of design carry their own restrictions and capacities. My feeling is that the great and truly sculptural form is the round. Architecture, in a sense, composes in the round, but

is not usually considered one of the plastic arts. Sculpture alone can dare this complex problem of making something three dimensional beautiful in a formal sense from every aspect. To do this a sculptor must be simple and direct, he must achieve a restful continuity, a form so complete that it will be accepted by the eye as such just as the sphere, cone, cube and cylinder are. Again I refer to music; the demand on the spectator in viewing the entire power of a sculpture in the round is like that of a listener to polyphony, one who must grasp the separate lines of melody simultaneously with the entirety of effect caused by their relations, he must proceed from plane to solid geometry.[11]

We find suggestions of this feeling throughout the work of

[11] Quite an opposite view is set forth by Hildebrand in his *Problem of Form in Painting and Sculpture, op. cit.*, where his conception of space relations and planes leads him to consider a figure in the round as a succession of reliefs: "If we apply the conception of relief to a figure in the round this conception requires that the figure represented shall from various aspects satisfy the demands of relief, indeed, express itself as relief—each aspect present an intelligible picture as a plane layer. In each of its aspects excite the idea of a layer of space and at the same time describe a total space clearly possessing unity of plane." His "conception of relief" is the mode of artistic imagining common to painting and sculpture: "That mysterious satisfaction which we obtain from a work of art rests alone on the consistent application of this conception of relief to our three dimensional impressions." He believes that the eye sees layers of two dimensional images, the layers establish the depth or space. "Our ideas of form, in so far as we derive them from a visual projection or a picture depend in reality on our vast experience of the relations existing between visual and kinesthetic sensations. The three dimensional form of a solid object being one of the factors which contribute to the object's appearance, is related to the latter as cause to effect. Through conscious experience we acquire a knowledge of this relation, and its significance is forcibly present in all seeing creatures." "The real aim is to give instantly a perfectly clear visual idea and thus remove the disturbing problem of cubic form. So long as the chief effect of any plastic figure is its reality as a solid, it is imperfect as a work of art, only when the figure gains its effect as a plane picture that it attains artistic form, i.e. perfection for our sense of vision." "The essence of the conception of relief is found in the transformation of the cubic into a simple visual impression."

The fallacy, if there be one, seems to lie in straining after a unity underlying painting and sculpture instead of clearly perceiving their differentiation. There is too nice a distinction between relief, (Berenson's tactile values) and cubic form. How much simpler to consider relief an abridged description of three dimensional form. If we allow the suggestion that the eye seeks to establish two dimensional layers we arrive immediately at a well-known phase of cubist painting. Relief is the lowest denominator of the form idea which we care to consider. Cubist theory never had any significance for sculpture. The problem of form in painting on a two dimensional field is of greater abstraction, postulates greater illusionism than in sculpture, where relief carving,

Michelangelo, although a great number of his works were designed in reference to architectural setting. For example, the *Madonna* of the Medici Chapel by Michelangelo (Plate V, Fig. 1) is composed in such a way that the eye is given a sense of the form existing in the round, the lines seem to sweep one about in a sort of ascending spiral motion, one is continually made to realize that lines disappearing on the right re-enter on the left after going round the form.[12]

One of the finest examples known to me is Maillol's famous *Femme Accroupie* (Frontispiece and Plate V, Fig. 4). This monumental figure can be seen with interest from any point in a circumambulation of it. By pulling one shoulder forward and resting the elbow on the raised knee the sculptor gives the back

although condensing form to proportional projection, still is itself three dimensional. There is further discussion on this topic below.

Vernon Lee, *op. cit.*, discusses this point of view, acknowledging the preoccupation of recent art criticism with the importance of "the suggestion of cubic existence as the chief function of pictorial genius." . . . "This particular notion, entirely opposed to the facts of visual perception and visual empathy . . . this alleged æsthetic desideratum ceases to be a criterion of merit when we come to sculpture, about which critics are more and more persistently teaching that one of the greatest merits of the artist and of the greatest desiderata of the beholder, is precisely the reduction of real cubic existence by avoiding all projection beyond a unified level, that is to say, making a solid block of stone look as if it were a representation on a flat surface." Why not, however, say that recent teaching inculcates a simplification of cubic form, a simplification which by its force and clarity may enhance the perception of cubic form? This process of reducing all the attributes of art to the single item of the two dimensional image on the retina of the eye seems to me less than comprehensive. By following the chapter to its conclusion we find we have eliminated nothing—"such interference of the Thought about Things with the Contemplation of Shapes is essential to the rhythm of our mental life, and therefore a chief factor in all artistic production and appreciation." My quarrel is with the idea that the aspect or shape for contemplation is so separate from the thing itself in the experience of the one contemplating. This divorce does not seem real in our psychological experience.

Contrast Rhys Carpenter, *op. cit.*: "The sculptor's aim is to present to us a cubic solid in such a manner that we can intimately appreciate its existence as a three dimensional object. He must enable us to apprehend the solidity of solids by mere ocular contemplation. The real difficulty in spatial apprehension lies in the fact that a three dimensional world is presented to our eyesight in what amounts to a two dimensional form and we have to construct the missing dimension out of such data. . . . "We actually do construct the solid spatially, apprehend its depth directly and visually in spite of the paradox that extension in the third dimension is invisible."

[12] Compare also the same artist's *Victory* in The Palazzo Vecchio, Florence.

variety and the movement leads the eye naturally around, the design is not static at any point, but simply and rhythmically continuous, the form is not rendered in such great detail that one does not grasp the whole, the repose of the figure suits the permanency of stone just as the simplified planes are suitable to its surface.[13]

Although the loftiest realization of sculptural form may only be possible in the round, there can be no denying that relief is sculpture and has an existence in art as integral and particular as painting or the round. The difficulty lies in maintaining its peculiar equilibrium between the two. Everyone is challenged by such startling invasions of the pictorial field as Ghiberti's East Doors on the Baptistery at Florence, or Girardon's *Nymphs Bathing* (Plate V, Fig. 2), or some of the Hellenistic reliefs with their distracting suggestions of aerial perspective in graded planes of atmosphere. Sculpture in the round is three dimensional, painting simulates three dimensions in two. Theoretically bas-relief falls between Scylla and Charybdis: it must not appropriate the painter's suggestions of reality of air and distance in a medium like stone or bronze where such a practice would be cheaply deceptive and unsuitable. It must maintain the medium quality at all costs.

In relief sculpture the presentation of three dimensional form may be "actual" as in the round, although it is designed in relation to a background,—always linear design instead of solid—or it may diminish the degree of relief until the forms scarcely emerge from the background surface. Here three dimensions are still represented, but the degree of relief or roundness we know

[13] Pliny: "The *Aphrodite* of Knidos stands in a small shrine, open all round, so that the statue . . . can be seen from every side, nor is there any point of view from which it is less admirable than from any other." *The Elder Pliny's Chapters on the History of Art,* by Jex-Blake and E. Sellers, pp. 193-4, Nat. Hist. XXXVI.

in nature is telescoped to an abbreviation. Our eye accepts this reduction with perfect ease and something of the same pleasure that we derive from a well-turned epigram. The artfulness is there, clearly recognizable. There is neither deception nor the intention to deceive.

Desiderio's *Madonna* (Plate V, Figs. 3 and 5) in the Bargello is a happy version of this kind of sculpture. The form portrayed is sculptural, not pictorial; the problem is one of surfaces, not of light. A sort of transcendent virtuosity delights us. The emphasis and selection of the artist impress us simultaneously with the statement of form.

In relief sculpture the composition has a twofold character. It is not composition in the round, from every angle of circumambulation, but is composed as degrees of relief from the surface; it composes out and in from the background as well as back and forth across the plane. Out and in from the ground allies it with the solid design of the round, while back and forth across the surface allies it with the linear design of painting and two dimensions.[14]

We often speak, in painting, of the composition from foreground to background as well as the linear composition from left to right across the surface plane, but in painting the internal design begins with the surface and goes back of it, suggesting space, whereas in bas-relief the pattern is from the background surface out toward the spectator, so that whatever space and atmosphere there is is real, not simulated.[15] The point at which low relief

[14] The *Nativity* on Giovanni Pisano's Pulpit in Sant' Andrea, Pistoia, may be taken as an example of this. (Plate V, Fig. 6.)

[15] One of the most elaborate versions of this weaving in and out from the fixed background is the bronze plaque of a *Cavalry Battle* by Donatello's master Bertoldo. The sculptor has been a bit carried away by his desire to create action and emotion so that the linear design of the whole plaque is slighted.

tends to become pictorial is just here, when the planes of relief appear to be within the plaque. In this pictorial manner[16] the sharp distinctions of planes in linear design are abandoned in favor of blurred transitions in modelling, as if an enveloping atmosphere were softening the edges of the forms.[17]

Details from a pilaster of the portal of Orvieto Cathedral (Plate VI, Figs. 1 and 2) will serve us as an example of a mixture of these two modes. There is a very definite ground plane, the surface from which the forms rise and fall in gentle rhythm. The composition is designed up and down from the ground, back and forth across the panel. But occasionally, in a moment of bravura, the carver sank his forms into the background as if it were penetrable space instead of a stone surface. The feet of the second angel disappear into the background (Plate VI, Fig. 1). We can see that there is no actual space whatever allowed for them. We have no quarrel with this piece of sculpture—years of familiarity with it never dim its charm and freshness—but the pictorial bias evident in this sculptor is one that leads directly away from the best interests of sculpture as an art complete in itself.

Spacing, proportion, location and setting all have to be accounted for. In museums we often overlook the fact that a statue may originally have been designed for a position high above the eye so that in order to achieve a unified appearance from below certain features were exaggerated. The relief on the Innocenti *Bambini*[18] is much greater at the top, if they were

[16] Donatello is responsible for experimentation in this field. The marble plaque in the Victoria and Albert Museum, London, of *Christ Giving the Keys to Peter* represents this method.

[17] This chiaroscuro-impressionism is considered at greater length below under Realism, Part V.

[18] By Andrea della Robbia on the Spedale degli Innocenti, Florence.

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looked at at eye level they would appear to be top-heavy. If Andrea della Robbia had neglected to take this into account in fulfilling his commission the beauty of his work would have been destroyed.

Sculpture in niches and pediment figures fall into the category of relief even though the specific example may be entirely detached from the background. The Parthenon River God, called *Kephissos* (Plate VI, Fig. 5), is part of the linear pattern of the pediment. The distortion through the torso is designed to be read in that way—as a composition in the round it would not convey its entire meaning. Nor should we expect figures designed for niches, part of an architectural decorative scheme, to retain their full import as standing figures in the round.[19]

We find therefore that any piece of sculpture is subject to qualifying laws in its execution and that we may form our opinion of it according to its material, its treatment in surface and in design, and finally—most important of all—according to its author's presentation of idea and feeling through static form.

[19] Such as Donato's *Zuccone* from the Campanile in Florence (Plate II, Fig. 1), or his *St. George,* now in the Bargello.

PART THREE

The Origin and Purpose of Sculpture

I. Origin and Use of Sculpture:
Historical, (a) Religious, (1) emotional, (2) illustration of dogma, (b) Monumental, (1) secular ostentation, (2) civic pride, (3) national commemoration, (4) allegory.
Architectural, as decorative supplement.

The Origin and Purpose of Sculpture

HISTORICAL SCULPTURE

WHILE we are examining the fundamentals of sculpture, it would be well to consider its more immediate raison d'être. What is its function? We have already acknowledged its origin in common with the other arts in man's powerful desire for artistic expression. If we may believe the continuous testimony of the ages, it is as deep-seated, as natural a desire as the more familiarly acknowledged desires for leadership, love, food or shelter, and the reason for this we have been endeavouring to establish. The immediate motivation of a work of sculpture may be practical, that is, a secular or ecclesiastical commission, but, fundamentally, its origin lies in the need for creative artistry.[1]

When we consider sculpture, our attention is inevitably fastened

[1] "At bottom of art, as its motive power is the desire to utter, to give out a strongly felt emotion or desire by representing, by making, or doing, or enriching the object or act desired. We must not only utter emotion, we must represent it, that is, we must in some way reproduce, or imitate or express the thought which is causing us emotion." *Ancient Art and Ritual*, J. Harrison.

Sometimes the origin of art is explained by animism, as follows: "The impulse which drives man to employ imitative art for the purpose which we call decoration—apart from those utilitarian ends which magic or superstition may suggest—is apparently, the desire to animate the inanimate and fill the unliving world with living forms. It would seem that this might be only another manifestation of that tendency to regard everything as an animate agency which is at the back of pagan religious superstition . . . the craftsman and artist seizes upon inert wood and stone and metal, that he, too, may people his surroundings and raise the lifeless to the guise of the living . . . But where the savage takes his animism for terrific and malevolent truth and believes in all the spirits of wind and corn, there is always in art this reassuring measure of sophistication, that craftsman and public know that what is imitated is not truly real, but a work of untyrannized fancy. The artist, working from delight and not from fear, gives us again the child's pleasure of peopling our dull surroundings with interesting and kindly life; and with this simple pleasure we fuse those more intelligent and thoughtful delights that come with artistic contemplation." Rhys Carpenter, *op cit.*

"Even before the thought of decorating and beautifying his person and his abode, or of giving concrete form to his æsthetic emotion for the delectation of himself and

on the protracted and intimate connection between sculpture and religion. Quite apart from the immediate production of sculpture on ecclesiastical commission, the utilitarian aspect of sculpture, we discover a correspondence in the nature of art and religion. "Rightly do we regard art and religion as twin manifestations of the spirit; wrongly do some speak of art as a manifestation of religion. Religion, as I understand it, is an expression of the individual's sense of the emotional significance of the universe; I should not be surprised to find that art was an expression of the same thing." [2]

Let us grant, then, that in nature, art and religion are akin and that periods of great spiritual achievement usually find them mutually interactive to the advantage of both.[3]

Added to the need of the artist to realize his art is the need of his community to possess the group ideal exemplified. Tolstoy considered the social or communicable character of art its most

others, man knew the urgent need to satisfy his instinctive feelings where those mysterious forces were concerned which surrounded him in his terrestrial life as in his death and future existence—forces against which he had to protect himself, which he desired to bend to his own desires and which he reverenced because he feared them." *Art in Greece,* De Ridder and Deonna.

Foreword to above, H. Berr, xxiii, "it is possible, nay probable that totemism—which we must not exaggerate—and magic have played a large part in the beginnings of the pictorial arts; but that a time came when the image, over and above its utilitarian character, its efficacy—conjuring danger, procuring game, or expressing veneration, admiration, or fear, took on, as an image, the value of a thing of beauty."

[2] Clive Bell in *Art.* Also: "More often than not religion is the whetstone on which men sharpen the spiritual sense. Religion like art, is concerned with the world of emotional reality and with material things only in so far as they are emotionally significant. For the mystic as for the artist the physical universe is a means to ecstasy." Add also from Coomaraswamy's *Dance of Siva:* "Religion and art are thus names for one and the same experience—an intuition of reality and identity. This is not exclusively a Hindu view: it has been expounded by many others, such as Neo-Platonists, Hsieh Ho; Goethe, Blake, Schopenhauer, Schiller, Bell. It will be seen that this view is monistic; the doctrine of the universal presence or reality is that of the immanence of the Absolute . . . it implies that through the false world of everyday experience may be seen by those of penetrating vision (artists, lovers, philosophers) glimpses of the real substrate. This world is the formless as we perceive it, the unknowable as we know it." Compare also the discussion under Part I.

[3] Bell, *op. cit.:* "How far in any particular age the product of art is stimulated by general exaltation, or general exaltation by works of art, is a question hardly to be de-

significant aspect. The communicable intention of art immediately differentiates it from other phases of imaginative life, since religion, though often a corporate belief, is a private fulfilment.[4] It may be said that religion does not require the crutch of art, faith alone offers a complete satisfaction of the religious need and this is surely so of the strongest members of the group. But there are many who are quickened by the concrete embodiment of their ideals.[5] Art can also manage without religion. Nevertheless, the two are the best of helpmeets and sculpture, particularly, has thriven mightily from such a union.

How far the individual creates the group idea, or latent group consciousness produces its idea through one of its members, is a problem in group psychology. Suffice it to say that the individual artist does give to his world fulfilment of its religious concepts. How often has it been said that the fifth century and especially Phidias created the images of the gods for all time and thus everyone conceived them? To die without seeing the Phidian

cided. Wisest perhaps, is he who says that the two seem to have been interdependent." . . . "There is a fundamental connection between the history of art and the history of religion. Religions are vital and sincere only so long as they are animated by that which animates all great art—spiritual ferment. But dogmatic or intellectually free, religious ages, ages of spiritual turmoil, ages in which men set the spirit above the flesh and the emotions above the intellect are the ages in which is felt the emotional significance of the universe. Then it is men live on the frontiers of reality and listen eagerly to travelers' tales. Thus it comes about that the great ages of religion are commonly the great ages of art . . . If art be at all the sort of thing it is commonly supposed to be, the history of art must be an index to the spiritual history of the race."

[4] Parker, *Analysis of Art,* contains a fine discussion of the various phases of imaginative life,—the dream, play, art, religion, their interrelations, their origins as wish fulfilments, their differences.

[5] Coomaraswamy, *op. cit.:* "Just as in Mediæval Europe, so too, and perhaps even more conspicuously in India, the impulse to iconolatry derived from the spirit of adoration—the loving and passionate devotion to a personal divinity . . . the purpose of the lover is precisely to establish a personal relation with the Beloved, and the plastic symbol is created for this end. A purely abstract philosophy or a psychology like that of Early Buddhism does not demand æsthetic expression; it was the spirit of worship which built upon the foundations of Buddhist and Vedantic thought the mansions of Indian religion, which shelter all those whom purely intellectual formulæ could not satisfy—the children of this world who will not hurry along the path of Release, and the mystics who find a foretaste of freedom in the love of every cloud in the sky and

Zeus was almost a jeopardy to salvation, yet we do not think of the Greeks as image-worshippers.

Perhaps this is one of the greatest achievements of the arts, to embody an idea so fully, so divinely that it becomes a reality to the world. Not only for the thirteenth century, but even today the *Beau Dieu* of Amiens (Plate VI, Fig. 4) is a concrete embodiment of the Christ, just as the less personal, more contemplative ideal of the East is bodied forth in the Buddha type (Plate VI, Fig. 6). Compare the divergent directions of the two faiths, one so human, personal, concrete, the other so ideal, so abstract. In Eastern art we find not new conceptions of the lineaments of deity, but variants of the type sanctified by tradition, where the minimizing of representation emphasizes eternal, not accidental features. When we contemplate Buddhist sculpture in the East we are struck by the wonderful expressiveness of a type, the image of the godhead. Given the familiar pattern, the quality of being of an age or a nation seems to grace the figure like an aura (Plate VI, Figs. 3 and 6; Plate VII, Figs. 1 and 6; Plate XIV, Fig. 4; Plate XXVI, Fig. 1).[6] Contrast in the West the individualizing of the God-man who comes to give the gift with the Buddha, a god pursuing his own Way, but in his divine compassion as he passes, indicating the Path.[7] It is the active against the contem-

flower at their feet." . . . "This was indeed a return to superstition, or at any rate to duality; but what in this world is not a dream and a superstition?—certainly not the atoms of science. And for all those who are not yet idealists there are, as there must be, idols provided. The superstitions of Hinduism, like those of Christianity, accomplished more for the hearts of men than those of modern materialism. It may well be doubted if art and idolatry, idolatry and art, are not inseparable."

[6] Set free of creating a plastic form, free of description, the artist could give his heart and soul to the meaning of the work; the facts need not cloud his vision. This illustrates again the fundamental importance of convention in art, of established, liberating premises.

[7] In the Saiva invocation (from Coomaraswamy, *op. cit.*): "Thou that dost take the forms imagined by the worshippers" we have an indication of the difference between this oriental ideal of compassionate grace and the Western anthropomorphic gods, the Olympians, for example, as well as the Christian pantheon in whom the man-nature was inalienable.

plative ideal. Both offer adjustment irrespective of environment but the employment of environment to the ends of religion is stressed by Christianity whereas the oriental goal is withdrawal.[8]

The ecclesiastical motivation of sculpture sometimes took the form of an emotional expression at once religious and sculptural, sometimes the purely practical end of the illustration of dogma, that he who runs may read. The priesthood has always helped the laity to learn its tradition and its creed by presenting concrete images for edification. In this respect Egypt and mediæval Europe were the most thoroughgoing. They tried to present their theology complete to communities which were the most religious-minded of any we have known. Such elaborate sculptural corroboration was due to the prominent place of religion in the daily life of these people.

Sculpture is probably the most useful of the arts for the dogmatic purpose. It is emphatic, real, three dimensional, impressive, in its likeness to life and equally impressive in its monumental forms where the enduring fabric portrays on a vast scale the God, larger than life, eternal (Plate VII, Fig. 6).[9] As a rule, the most successful teaching is visual, seeing is believing, men want to see their ideas in concrete objects in order to believe them more.[10] An overwhelming percentage of sculpture owes its origin to this human proclivity. There is comfort in the chimæra represented in art for a concrete image of him sets a limit upon him. At least we know what he is. The known terror is less awful than

[8] Parker, *op. cit.:* "Art accomplishes something of the same purpose as religion in creating a harmony between man and his environment . . . Having faith we may take beauty as corroborative evidence . . . Beauty actually realizes in brief moments the harmony that faith can only postulate for eternity."

[9] For example, *The Bosatsu of Kamakura.* (Plate VII, Fig. 6.)

[10] The Spanish mediæval Deposition groups are good instances of this.

the unknown. We have partially conquered him by realizing him in stone.[11]

Sculpture also serves the secular purpose. Sometimes civic pride is glorified in a national commemoration such as the *Tyche* of Antioch. Sometimes the individual in his public capacity as prince or ruler, or in his private ostentation wishes to record for all time his power, his greatness, or his wealth. The stimulation to artistic inspiration is not as great in the latter as the former, in which it may be as lofty as the religious impulse.

The secular form differs widely in its nature. If it is commemorative of an event it may be a narrative relief.[12] If it is the glorification of a man it may be a portrait. But frequently the secular source has introduced a somewhat hybrid form. It has either employed allegory exclusively, such as the *Nike of Samothrace* (Plate VII, Fig. 2), as authentic an idea-realization as any statue of a god, or it has combined allegory and event. Rude's *Marseillaise* relief on the Arc de Triomphe (Plate VIII, Fig. 5) comes under this category.

There is a real distinction between an actual concept like *Victory,* very naturally held to be a swift goddess (so appropriate is the idea that it has been borrowed by other races, permanently current) and a far more abstract personification. It brings us to the question of the self-sufficiency of a statue, to the difference between simon-pure subject and illustration.

The term illustration has been bandied about a good deal of

[11] The *Naxian Sphinx,* The Rondanini *Medusa,* the Chou bronze dragon of de Stoclet collection, or the stone chimæras of the University of Pennsylvania are random illustrations. (Plate VII, Figs. 3, 4, and 5.)

[12] Compare the *Shaw Memorial.* (Plate II, Fig. 4.)

late.[13] I imply by the term the introduction of an element essential to the total significance of the work in the artist's eyes, but not inherent in it. The *meaning* must be supplied by external associations, and is often discoverable only by a title. The title serves literature much as the theme serves a piece of music. Is that because both of those arts rely on continuity, not totality of perception? With a painting or a statue, you have the whole thing before you at once and entire, there is no development. I do not suggest that statues be nameless, but that the name be a formal idea, directly perceptible. Narrative and allegorical themes find sculpture inadequate to their exploitation. All the to-do has arisen from the recognition that the arts must retain representative matter,[14] from the misplaced emphasis of Plato's "art is imitation," from the artists' assertion that their aim was truth to nature, and from the wider familiarity with content or subject interest than with pure art values which characterizes the "public." Many, many people are inaccessible to other than subject interest in a work of art, that is, they enjoy no æsthetic perceptions, they do not perceive art. For some reason they have long had a voice in matters which should not concern them, and

[13] Berenson's use of it as a primary element in the portion of his æsthetic contained in *Central Italian Painters of the Renaissance* seems to me to destroy the simple significance of the word. It seems, somehow, to be snarled up with representation, in contradistinction to "decoration" or design: "mere reproductions of things, no matter whether of objects in actual existence, or of the sublimest imaginations,—I would speak of—as Illustration." . . . "Illustration is everything which in a work of art appeals to us, not from any intrinsic quality, as of colour or form or composition, contained in the work itself, but for the value the thing represented has elsewhere, whether in the world outside or in the mind within." Berenson's æsthetic is very closely, if rather harshly, examined in Barnes' *Art in Painting*.

[14] Rhys Carpenter, *op. cit:* "Representational art is representational not by accident but because only so can it have its full effect. However, this effectiveness does not lie in the mere picturing of objects from the real world, but in a successful fusion of this objective matter with the formal suggestions which are the province of the particular art." . . . "This new thing (the fusion) which may be surprisingly vivid, is not discoverable either in the represented object per se or in mere formal value of the lines used. It is a product of the fusion, often as unexpected and as novel as a chemical reaction."

it is because of their attitude that "representation" has taken on the proportions of a cause, now won, now lost.[15]

The *Nike of Samothrace* explains itself very well, it does not require a title, but that is a far cry from the Virtues, Graces and Muses which accompany the legion commemorative statues in city parks of France. The idea or subject must have sculptural significance, some attribute of form that is well told in stone or metal. Human forms are natural and normal, so are anthropomorphic gods, but ephemeral ideas are better left to the realm of literature.

Donatello's *Judith and Holofernes* (Plate VIII, Fig. 6) is another phase of civic monument. Here the idea of liberation from tyranny, embodied in a theme common to all the beholders, has the added significance of veiled allusion to the civic liberties of Florence. That is, the concept of civic liberty was given a truly concrete description, an actual occurrence symbolizes the idea. This renders a much greater service to the community than an allegorical figure of indeterminate significance.

There is no reason why the great and stirring ideals of nations, that is, patriotic ideas, should not produce art as significant, as meaningful as religion has, unless it be established that religion is a more fundamental need of mankind than the state. Somehow it has often happened that civic pride was most gloriously displayed in religious monuments such as the Parthenon and the Cathedral of Siena.

We cannot quite dismiss the allegorical figure in sculpture.

[15] Excellent discussions of this warring of artist and public, of this misconstruction of art values are to be found among the essays of such crusaders as Clive Bell, Roger Fry, and Sheldon Cheney. Explanations lead one into an examination of the relation of artist to patron in our industrialized era, for example, into acknowledging the Anglo-Saxon predisposition for literary values, and other equally interesting fields of inquiry which the subject at hand requires us to forego.

It is too recurrent not to have real meaning in artistic expression. We can, however, suspect that it is not the finest type of artistic expression. The desire for allegory is most likely to put in its appearance either after a very great period of sculpture or in a period dominated by expression in literature, philosophy or theology. There is a certain amount of mental gymnastic about it, a sculptural appetite somewhat glutted by familiar forms, seeking new sensations, a spectator who wants his intellect alone titillated, the brain not the eye, the head not the heart. It falls short of the complete capacity of art.

When we come to make qualitative tests of allegorical sculpture we find considerable range of achievement. At one end of the pole the ineffectual accompaniments of seventeenth, eighteenth, nineteenth century funerary art and public monuments or such a latter-day triumph as the *Civic Virtue* in New York (Plate VIII, Fig. 3), counterbalanced at the other by works as telling and supreme as the mediæval vices at Moissac, Autun, and Vézélay (Plate VIII, Fig. 2) and the Greek *Hypnos,* of the British Museum (Plate VIII, Fig. 1). The *Hypnos,* it is true, partakes of the sobriety and meaning of godhead. Here the sculptor has succeeded in creating a form for his idea, there is real benediction in it.

The danger inherent in allegorical sculpture is its generalization. Being non-individual it often lacks conviction. Only look at the vast nobodies which sculptors have labelled *Republic, Liberty, Alma Mater* (Plate VIII, Fig. 4). Anthropomorphic versions of cosmic facts seem to come off better than abstract ideas. The river gods of the Parthenon (Plate VI, Fig. 5) and the allegories of Michelangelo's Medici tombs do carry conviction (Plate IX, Fig. 6). The generalization in the latter is a generalization

of emotion rather than form. Perhaps after all the whole difference lies in the creative capacity of the sculptor. The greatness of *Dawn* (Plate IX, Fig. 6) and *Twilight* lies not in the fact that they represent these ideas of time, it is not certain that they do, but in the sculptor's imagination of form, in his presentation of an idea through this form. Everyone receives the emotional significance of these figures. Everyone is aware that suffering is described apart from the individual sufferer, as a universal phenomenon since we see it in this figure of superhuman power and proportion. The many pages written on the meaning of these figures indicate clearly the evil of the allegorical or literary idea as well as the insistent quality of the emotional appeal. Since we have here a sculptor's emotional idea entirely comprehensible to the eye, no amount of allegorical labelling can interfere with the intention of the artist.

SCULPTURE AS A DECORATIVE SUPPLEMENT TO ARCHITECTURE

We come finally to a consideration of sculpture in relation to architecture. These two arts have always been peculiarly sympathetic, perhaps because their raw materials are common, perhaps because both are governed by three dimensional reality, by relationships of mass, weight, and proportion. In architecture, as well as in sculpture, we have an organization in the round, we have an equilibrium of poise and counterpoise.

We have already suggested the advantage of formal restrictions in the world of art. One of the aspects of æsthetic satisfaction derives from the apprehension of suitability, that is, a harmony between beauty and use. In common parlance, the classic point

of view in architecture is the ideal that it be a serviceable, useable building, that its nature, if possible its use, appear in its design and execution; that is, that it be structural and that it be beautiful in so far as abstract ideas of ideal proportions and decoration accord with its function. These tenets govern the nature and extent of sculptural ornament in architecture.

We are obliged to turn our attention once again to the two dimensional image. In architecture both scale and distance tend to maintain the two dimensional image in our mind. It is harder for us to realize the three dimensions. Most people, looking at a building, look at one face of it, they see a two dimensional plane surface. The surface is the strongest impression made upon the eye of the observer. The trained eye of the architect would grasp the nature of the entire building, the building in the round, from a look at one of the faces, but the greater number of the spectators are content to examine one side of a building at a time as a two dimensional field, and this pardonable proclivity must be taken into account by the designer, the whole being the sum of its parts. It has been the problem of architects to impel realization of the three dimensional character of their buildings from this two dimensional surface. For that reason we hear again and again, of an emphasis on supports, of a division of the façade, the exterior, corresponding to the division of the interior, all hints that there is more than immediately meets the eye.

In our own time, with the crowded city street, with one building next another, and the scale greater than ever, we were in danger of losing all sense of three dimensional building, particularly since steel construction, the skeleton within, made any such external indication as piers or pillars irrelevant. But the zoning law in New York came to our rescue, forcing a diminish-

ing, tower-like termination of the building whose roots were wedged into a solid street frontal. Looking up at the building one sees facets of cubes, stepping, cones, pyramids, all manner of solids, making one realize the extension of the building simultaneously with its elevation.

When the eye has a large field to grasp at a distance, the best it can do is a two dimensional image, and it must be helped to have that image clear and single. For this reason the greatest factor in architectural design, apart from construction, is linear composition. With the physical limitations of the eye, forms dissolve in distance and are reduced to lines.

But lines are the most satisfactory method of organizing large fields. The direction of lines emphasizes the elevation or the extension of the building; accenting, repeating lines strengthen the importance of the structural lines; binding, connecting lines rescue a large field from being broken into small unrelated parts, focusing the eye on the design of the field as a whole.

In order to save a building from giving the two dimensional impression too strongly it has been the practice of the ages to emphasize three dimensions in its details and ornaments, the columns of the colonnade, the splayed jamb, and the three dimensional relief of sculptured ornament. In this way, sculpture has a real as well as a decorative function in architecture, or we might say, better, that the decorative function is real, not superfluous.

The modern skyscraper which has been able to substitute purely architectural forms in this capacity, (the zoning regulations cited above call attention to three dimensional forms), has been much more sparing of salient ornament, either sculpture or the decorative repertoire of arabesques, coupled colonnettes, corbel tables,

pilasters and the like. The Woolworth building has been disparaged as disguising its structural nature by too thick an incrustation of borrowed ornamental forms. This building, however, will serve as an excellent example of what happens to the image in the eye. If one takes a position favourable to seeing and understanding the building as a whole, its mass and tower, the distance necessary has devoured all the incidental ornament; we only see that some sort of softening and decorating of the profiles has taken place.

Sculpture combined with architecture must maintain the strictest regard for the stone medium because in relation to masonry its stony nature is more emphatic than ever. There must be particular consideration of surface in its relation to the surface it decorates. When sculpture occurs on the façade of a building, its saliency should be moderate and not too varied.

Sometimes the designer lets panels of relief sculpture into the building so that their surface coincides with the plane surface of the façade. This is the preference of Byzantine art. The *Genesis* panels of Jacopo della Quercia which decorate the portal of San Petronio, Bologna, are perfect examples of this use of architectural sculpture (Plate IX, Fig. 4).

Sometimes fields of carving are placed within structural members, as the Prophets at St. Gilles (Plate XIV, Fig. 1), or the Greek metope carvings.

The Egyptians liked to carve the very masonry itself in a special form of shallow relief sunk below the surface of the wall so that the highest point of relief in the carving corresponds to the surface of the field decorated. The Pylon of the Temple of Isis at Philæ is carved in this manner (Plate IX, Fig. 1). This gives a rich and untroubled continuity of surface, very beautiful

in a sheer masonry design.[16] Even when they employed projecting relief, as they often did, the relief was so slight and the surface of the relief so flat that the entire plane surface was preserved as one unit.

Although the jamb sculptures of the Porte Royale at Chartres (Plate IX, Fig. 3) project from the surface of the members they decorate, their outer surface is so simplified in plane that they seem to parallel the plane surface, to echo and amplify its meaning while by their elongation they emphasize the vertical design of the building so that they become accents in the design of the building as a whole instead of projections which mar the continuity of its surface.[17]

On the other hand, it is not at all pleasant to find supporting parts cut out or weakened by their decoration. If a figure in the round is let into a building there will be a corresponding cutting into the building. In a great deal of Renaissance design the decoration consisted of niches to contain such figures. The termination of the niche in an arch form is understood, architecturally. It distributes and carries off the weight of the building above it. When these niches are structurally allowed for they diversify the design, which in buildings of the scale of Renaissance architecture is in danger of becoming a vast monotonous field.

But when the columns which seem to be part of the support of the building are hollowed out to form the recess for a statue, as

[16] Egyptian architecture being trabeated, the matter of masonry, rather than thrust and balance, was their chief consideration. Modern architectural design in which the structural steel is hidden could employ such a surface treatment to excellent advantage.

[17] The Porte Royale is considered more specifically under the analysis of the Romanesque style below. In contrast with Chartres the effect of the sculptures on the Puerta de las Platerias at Santiago di Campostella is spotty, fastened on one knows not how, a sort of jumbled excrescence that makes it very difficult indeed to judge of the great merit of the sculptured items. The feeling here is not that the sculpture is incorporated in the building, but that it is applied to it and the manner in which the action of gravity is being counteracted does not clearly appear.

appears to be the case in some of the most admired of Gothic monuments,[18] we are forced to the conclusion that either the structure is painfully weakened, therefore its useful beauty injured, or the decoration is a meaningless superfluity, usurping a field lawfully pertaining to support. Either alternative is æsthetically unpleasant.

The use of human form in architectural design can only be acceptable when it is firmly incorporated in linear pattern, that is, its design-qualities must exceed its representational qualities, otherwise the empathic observer would find himself, only partially petrified, bearing a crushing weight of masonry; Caryatides and Atlases are examples of this. The purist in empathy could not even contemplate the transcendent porch of the Erechtheion (Plate IX, Fig. 2) with peace of mind. How shall the human head and neck bear an entablature of stone without buckling under? To this contention the liberal-minded artist replies that the desire to make his architecture a living organism has led him to introduce the human figure with its life-giving stimulus, and that by making it at ease, oblivious of the weight it bears, the spectator is distracted from any realization of that weight-bearing or any resultant discomfort.

This is hardly the answer for the Atlases and many of the mediæval monsters. These are either struggling with all their might to bear the oppressive load, or are visibly crushed and writhing (Plate IX, Fig. 5; Plate X, Fig. 5).[19] Like the majority of æsthetic problems this resolves into one of degree. It is a question of whether the amount of vitality imparted to the design is

[18] Such as the figures with pedestals and canopies that line the splayed portals of Amiens and Rheims.

[19] For example, the portal of the Hotel de Ville, Toulon, by Puget, the Candelabrum of the Cappella Palatina, Palermo, and the Episcopal Throne of San Niccòla, Bari. (Plate IX, Fig. 5; Plate X, Fig. 5.)

sufficient to warrant the use of organic form or whether the portrayal is so realistic as to destroy its position in design.[20]

The Caryatides by Jean Goujon supporting a little gallery in the Louvre (Plate X, Fig. 2) are very little more than the fluted columns of an Ionic order. They have an imperturbable unreality. They are simple and solid enough to be quite adequate to their supporting position. They have been endowed with a superhuman, invulnerable nature so that their task cannot harm them. This more than human nature constitutes their architectural beauty. It is where they exceed the representation of nature, merely suggesting the living form, that they take on a great value in the design.[21] This is equally true of the Erechtheion, and in that instance the *tour de force* lies in the border-line nature of the treatment. The artist has been as anthropomorphic as possible, his maidens are almost real, but without any strangeness of physical aspect. With no obvious indication of the supernatural, he makes us perceive that these serene young goddesses are more than equal to the occasion. The fifth century artist has added to his architectural conception a sculptural ideal.

Even when human figures are not serving as actual supporting members it is important that they conform first and foremost to a powerful, linear scheme of design. For this reason they are usually placed in some architectural enframement, the niche of the Renaissance, the colonnade of the Temple of the Nereids, the tympanum of Romanesque or Gothic architecture, the Classical pediment. This storied architectural sculpture can be somewhat more conveniently discussed in a later chapter as part of the analysis of particular styles.

[20] For activity in sculpture see Movement, under Realism, Part IV.
[21] Cf. the Caryatides of Delphi from the Treasury of the Siphnians.

PART FOUR

Analysis of Grand Periods of Sculpture

I. The Romanesque style as an example of (1) the Requirements of Sculpture rehearsed in Part I: (2) of Diversity of Aim and Method (a) Massiveness, Realism, Narration, (b) Decorative ideal, pictorial and expressionist; (3) of Use and Knowledge of Nature; (a) Content; Foliage, Animals and Monsters, Human Form, Nude and Draped, (b) Handling: Elongation and Distortion. Summary.

II. Further Analysis of Great Periods of Sculpture. Such a Period characterized by: great Productivity, and by Contact with Medium; Extent of the influence of the cultural milieu, Environment: periods of struggle, periods of prosperity; What factors predominate: Idea-expression, Decorative function, Realism? The characteristic product Original, Eclectic, National?

Analysis of Grand Periods of Sculpture

THE ROMANESQUE STYLE

OFTENTIMES people seek to compare one period with another, saying that sculpture was at its apogee in Greek art, it has never been paralleled since; or Renaissance art was the culmination of all our possibilities in plastic expression, we can only walk humbly in their way. Let us try to analyse the nature of a grand period in the art of sculpture in order to pass in review those items which we consider a period of great artistic enterprise ought to contain and to mingle once more in the immemorial fray engaged in, on the one side, by the champions of evolution in art, and, on the other, of a short, intense "spontaneous combustion."

In the history of a people we may safely say there is a certain curve described, a certain artistic cycle accomplished in which we mark beginnings, where craftsmanship lags behind the sharpness of the emotional idea to be expressed, the gradual mastery of the means of expression during the course of which the art passes through a formal, ideal, often called a classical, period to resolve itself finally in a period of technical mastery, exploiting various forms of virtuosity and representational exaggeration, usually in expressions of countenance and attitude, or realism. The means tend to obscure the end and the manners we call decadent ensue. This curve is not absolute for all ethnic arts, but has recurred to a certain degree in almost every great school of art from Egypt on.[1]

[1] Rhys Carpenter, *op. cit.*, p. 126: "Sub specie æternitatis, artistic epochs are cycles, each moving through identically the same phases under the same forces to the same

A current writer, Mr. José Pijoan,[2] substitutes for the old canons, symbolic, classic, romantic, his more contemporary-sounding geometric, naturalistic, baroque. Labels are always more or less irrelevant pinned onto living things, but this formulative tendency to see a curve of varying intention in the artistic product of different ages occurs too often to be without some meaning.

This cycle is quite clear to everyone in the familiar territory of Greek art and of what we call, rather loosely, Italian Renaissance art. But in order to keep the skeleton of our analysis more freshly in mind it seems preferable to pursue it in a period less familiar to the general reader, where preconceptions will be far less likely to interfere, but where the content examined will fully reward the attention given it.

By general consent, I believe, we may declare the period called Romanesque one of the greatest periods the world has ever seen for sculpture. We shall look at its diversity of aim and method of handling, at its use and knowledge of nature, at its range of interest in the problems it set itself to conquer and at its moments of greatest power.

In so doing we shall have an opportunity to evaluate the "spontaneous combustion" idea once again. The progress of the scientific point of view which seeks a cause and effect, an evolution in all forms, has made the old view that suddenly art was born into the world, whether with Phidias or with Giotto, the object of ridicule. On the other hand, the evolution theory has often been urged much too far. For instance, it was the uni-

ultimate result. What most astonishes the student of these cycles is the inevitable progress of each phase to its own destruction, all because an artistically almost irrelevant objective (fidelity to seen appearances) exerts a supreme control, while the seemingly true and relevant objective of the art (control of the esthetic forms which determine the sculptural appeal) is never clearly set up as the true one to be striven for."

[2] *Art Bulletin* VIII, 4, June 1926.

versally received point of view of the later nineteenth century that the Romanesque period was a preparation for the Gothic when, as a matter of fact, the two styles contain an entire enterprise within themselves. Nor can we comfortably continue to regard Giotto as the tree of Jesse from which stems every subsequent form of art.

Moreover, a great style does not come into the world without preparation for it, and our reason is comforted by the foundation forms, often self-evident, on which great men have builded. Nevertheless, we must acknowledge that more or less unaccountably, certain short spans of time have crowded within their compass the greatest achievements of a given cycle, a florescence both widespread and intense. Whether, according to our several bents, we ascribe them to a remarkably favourable environmental period, or to a sort of spiritual fermentation, we may be thankful simply that they happened and seek to substantiate our opinions, since any such theorizing must be the product of opinion, by discovering wherein their greatness lies, surely of more moment to the appreciator, the art public, than how it came to be.

The processes of scholarship and taste have plunged the style called Romanesque into many and diverse vicissitudes. Not so long ago among the limbo of half-forgotten things there lurked a crude barbaric style full of primitive savagery and unwisdom about natural forms. Romanesque was protoplasmic Gothic. Gradually, the nature of Gothic art became so specific that something had to be done about the heterogenous matter from which it had, supposedly, evolved. Even now the preliminary investigations of the archæologists in chronology have not completely terminated, but enough has been established to make it necessary to consider this period of about two centuries, the

eleventh and twelfth, as a style complete in itself, no more related to Gothic than Gothic is to the Renaissance.

In art we begin, gradually, to recognize succession in lieu of evolution,[3] as far as the broad general outlines of a style are concerned, and even within a single style, notably the Romanesque, the evolution is not always marked, any more than is often the case with an individual artist.[4]

Since the theory of evolution from Romanesque to Gothic became untenable, there has been some attempt to establish such a growth within the style itself. But we are on safer ground when we say only that there is a maturity and signs of a decadence. The stupendous scholastic effort expended in prying off the Gothic barnacle by means of dates and documents has tended to obscure the stylistic qualities of the period, but it is primarily to these that we now turn our attention.

For the purposes of this discussion, monumental sculpture in stone will suffice us, although that in no way describes the total achievement of the period. By monumental sculpture we mean stone sculpture in combination with religious architecture. The period was so rich in its conceptions of sculpture that almost every artistic point of view was examined and experimented with. So lofty were its ideals that in its finest instances it surpassed even the art of the East and attained a degree of artistic accomplishment scarcely paralleled since those days. We shall analyse the style under the requirements set up under Part II and Part III.

There is a twofold origin of Romanesque sculpture, its religious function and its decorative purpose in relation to architecture. It

[3] In the Romanesque field the pioneering in this direction has been due to Professor A. Kingsley Porter.

[4] Some centres, for example, the school of León, achieve artistic maturity at a leap, they flower in the space of a night.

would be unwise to ascribe its origin to either, exclusively, although there are instances where decoration seems the whole aim, as at San Michele, Pavia, and others where the desire to create a religious impression in the heart of the beholder has led to a certain disregard of the sculpture proprieties as in Autun's tympanum (Plate XII, Fig. 1).

Historically, this was one of the great periods in human institutions, marked by freedom of thought and knowledge. Call to mind some of the great personalities of the time: Averroës, an Arab who gave Aristotle to the Western world, or again, Gerbert with his abacus, the geographer Edrisi at the Norman court in Sicily, Lanfranc, Peter Lombard, Gratian and Abélard. There was intercourse between the East and the West on the Mediterranean, not only in commerce, where Pisa and Venice were rivals, but in learning. The great Universities grew up with special places for studying Law, Medicine, Canon Law and Theology. The Classics were comparatively familiar. Man sought and found knowledge.

As for the state of religion, peculiarly significant to our purpose, courage and conviction were abroad. While, on the one hand, Abélard was investigating the tenets of theology, the abuses of the Church and the monastic system caused many to look within their hearts and a great number of reform sects sprang up, such as the Waldensians, the Paterini, and finally the Albigensian Manichæans. The Church imposed the Cluniac and Carthusian reforms and not until the close of the great age did the stultifying dogmatism that produced the Inquisition and the Albigensian crusade, persecution led by that otherwise beautiful mystic, St. Bernard of Clairvaux, begin to sap the vitality of men's minds. From those who did not cross over into heresy the great armies

of pilgrims and crusaders were recruited. The early thirteenth century witnesses the activities of the twin monastic Saints, Francis and Dominic.

This was, then, a period seething in corporate emotion. Every man shared this ardour and it is no wonder that the artisans embodied the theology of their saints in objects inspiring to behold. It was an age of courage and conviction, unafraid to vault a nave and rear a spire in stone, to look upon nature with its own eyes and find it lovely.[5] Individualism appeared in both the arts and sciences. That phenomenon, usually attributed to the fifteenth century, gave us our first names in sculpture with Acceptus of Monte Sant'Angelo, Guglielmo of Modena and Gilbert of Autun.

In our period the subject matter was designed to educate and inspire through religious story and dogma and it was always rendered as concrete and specific as possible. No imagination was spared in making devils ghoulish, monsters horrific, celestial beings strange, unearthly, but very real. Perhaps it will be clearer to compare such a subject as the personified Vices on a capital at Vézélay (Plate X, Fig. 1) with an extreme example of modern subject such as the *Bird in Space* by Brancusi (Plate X, Fig. 6): the former has a certain narrative and illustrative quality, it takes on meaning through its significance to the observer quite apart from its actual shape, appearance and treatment, whereas the latter is purely sculptural in its interest; it is a form, a shape, which receives treatment from the sculptural point of view alone.

The Romanesque sculptor was fortunate in the homogeneity of his public. Even in different lands and nations the extra-Biblical illustration conformed to a universal canon. The liturgy,

[5] Both the Gothic age and our own seem to carry a much greater freight of inhibitions.

the theology, the iconography were much the same the world over and were familiar to the whole body politic. Even elaborate personifications, obscure *novelle* from the bestiaries were instantly comprehended by all, subjects incomprehensible to us without the gloss which sometimes accompanied them. Thus what might at first glance seem to be over-elaborate, far-fetched illustration of cryptic texts is in reality popular and accessible, as intelligible as billboard and headline captions are to us.[6]

The importance of medium was seldom lost sight of by the craftsmen of this period although they worked in different materials and often derived their decorative schemes from other arts, miniatures, metals, or ivories. Stone sculpture in taking on the shapes of man and beast must not lose its native quality. It must appear hard to the chisel, and seem to be cut not modelled. It must preserve its texture, its granular surface at the same time that it suggests other textures. Scarcely a better example of this could be found than the Queen from the Porte Royale of Chartres (Plate X, Fig. 3). The forms are broad and simple, the planes of the clean-cut cheek give a double pleasure, since the Queen has that much admired chiselled precision of feature, that is, the subject is rendered in a way appropriate to stone, and the stone is beautiful in itself, since it is treated in a manner appropriate to its nature, for we feel the cutting. Although a variety of textures are expressed, crown, hair, veil, flesh, their differences are not insisted upon, rather, they are all part of the stone and of the building. The restraint in the treatment of the light drapery of the veil is almost as remarkable as it is lovely.

[6] Although this is true in the main, there are of course a goodly number of exceptions. The zeal for iconographical involutions sometimes far exceeded the capacity of the public it sought to edify.

In the matter of design the craftsmen of this period adhered pretty closely to the principles of architectural sculpture we have set down above. They used bas-relief with a fairly simple outer plane surface, and a minimum of planes between the saliency and the background. They kept a linear ordonnance in mind and chose certain well-marked fields within the architectural design in which to carve.

They chose the tympanum as their chief field of ornamentation, usually accompanied by carved archivolts, lintels, and jambs.[7] For the tympanum itself they were fond of employing another simplifying and enclosing space, the mandorla, to give greater firmness to the design, and then making the transition from this shape to the shape of the tympanum by accompanying figures. Anzy-le-Duc (Plate X, Fig. 4) gives us the characteristic ordonnance of the Romanesque portal, with carved tympanum, archivolts and lintel. How simply and felicitously the two angels fulfil their artistic destiny. Innumerable examples of such effective and monumental decoration could be cited for this period.[8]

Another characteristic field of Romanesque decoration was the capitals of the columns of the nave, choir, cloister and narthex. We could derive a very complete idea of the whole style merely from examining the capitals that are left to us, so varied and beautiful are they. The whole gamut of interests is here, the

[7] In the interior, stone sculpture was more or less confined to the carved capitals of the nave arcade.

[8] The richness and variety of treatment are attested by such diverse examples as the very pictorial composition at Montçeaux-l'Étoile where the angels seem to be floating and supporting the aureole in mid heaven while the apostles, standing below, gaze up at the vision. In contrast with this scheme is the tympanum of Perrecey-les-Forges where the mandorla is supported by two beautifully carved seraphs whose multiple wings take advantage of every possibility of space-filling by direction lines. The tympanum composition was not, however, canonical; some regions preferred to eliminate it in favor of carved, splayed archivolts and jambs—cherubs in the soffits of St. Révérien, jambs at Cremona, while Italy liked to decorate her façades with frieze bands, Spain with spandrel figures.

transcendent sense of decoration, the sense of structure, and very particularly, the taste for human form that dominated the Romanesque style almost as completely as it did Greek art.[9] (Plate XI, Figs. 2-6.)

In considering the nature of this sculpture, we find a diversity both of aim and of method within the Romanesque period. On the one hand, the sculptors seem most interested in achieving a truly sculptural decoration, characterized by massiveness, a sense of weight within the forms which are simplified and generalized. On the other hand, they seem sometimes to be carried away by a calligraphic ideal of decoration in which form and weight are sacrificed to pattern. They even employ all manner of pictorial detail and rely upon polychromy and a calculation of light and shade for their effect. However, there is less departure from truly sculptural standards than is usually supposed.

[9] Almost always the sculptors kept the feeling of the capital well in mind. They retained the shape of the block spreading toward the top to receive the weight of an entablature. They conserved the sense of its architectural function by insisting on this shape and often emphasizing it by marking off the fields with architectural forms, as in the Samson capital in the Fogg Museum, Cambridge from Notre Dame des Doms, Avignon, with an arch of enframement. (Plate XI, Fig. 2.)

Sometimes the capitals are entirely given over to foliage. The same Museum is especially fortunate in possessing a fine series of this type from Moûtier-St.-Jean. (Plate XI, Fig. 3.) Sometimes the subjects are animals and interwoven monsters of which supreme examples are to be found in the cloisters of Silos. (Plate XI, Fig. 5.) Still more often the foliage and human forms are combined to give a peculiar and unrivalled beauty. The capitals of Cluny tell this tale. In the *Four Rivers of Paradise* (Plate XI, Fig. 6), the little personifications of the rivers mark the corners, while climbing vines fill the centre part. The basic form of the capital is the convex-concave bell of the Corinthian order and all its variety of contour and profile is preserved.

The arrangement may be heraldic, like the Bear-baiting capital from Saulieu, or again the design may be continuous in a gentle movement around the capital as in the *Noli me tangere* of Autun or the *Slaughter of the Innocents* at San Juan de la Peña. (Plate XV, Fig. 2.) There are instances, of course, where extensive narration on such a circumscribed scale is laboured and ineffective.

We have considered this small field of sculptural decoration in all this detail because it tells so full a story about the period. We shall refer again to many of these illustrations in connection with the other topics to be considered. Also, the works themselves fully merit our appreciation. Although unpretending in scale or situation, there is no stint of beauty or of art, in case those terms are not synonymous to all. Illustrations of these and many more may be found in *Romanesque Sculpture of the Pilgrimage Roads,* by Professor A. Kingsley Porter.

Although we cannot dogmatize to the extent of saying that all the sculpture for the period falls into one group or another, we can remark these two predilections and the essential differences of their methods. Then we can judge if we are justified in considering some examples as the equilibrium of these two schools, a real culmination of the style.

In the sculpture of the school of León, in that of St. Emmeram of Regensburg, and in the Lombard decoration at Modena and Cremona, we find the desire for real mass and weight in stony, bulky forms to enhance the sense of power and mass in the architectural design. These craftsmen were veritable sculptors, not mere decorators. They conceived powerful shapes in the resisting stone. As fine an example of this as any is the spandrel sculpture of Sant' Isidoro of León representing the titular saint and *Santa Sabina* (Plate XI, Fig. 1), forms as full of sculptural meaning as Michelangelo's figures from the Boboli gardens (Plate XX, Figs. 3 and 6). They never try to escape their stone, but rather to enhance its quality by their broad and simple planes, by the bulk and the weight of their draperies and by the rounded mass of chin and head.[10]

This feeling for rugged form is commonly associated with an ideal of reality, since three dimensional form accords with the reality of nature. This directness leads to graphic treatment. We note more feeling for plain narrative without accessories, just the forms required to tell the tale and nothing more. For

[10] The face here is treated in the Cézannesque conception, that is, the head as a whole has a volume of its own that consumes surface accidents of feature. This volume is seen in relation to the volumes and forms of the body. Instead of coming to flatness in the face, a cessation of sculptural form, we come to a strongly accented culmination of the figure. Note that these chins are not fat in a soft flabby way; they present a strong spherical stone surface which is large enough to give force to the head. It is also interesting to observe the way the sculptor has been able to make even masses of loose, falling hair retain simplicity and sculpturesque form as in the *Santa Sabina* and in a reflection of this work, the *Adulteress* of the Santiago tympanum.

this reason, Guglielmo of Modena is a famous Genesis master.[11]

On the whole, a taste for decoration of a more esoteric kind is characteristic of the time. The spectacular examples of the period, those that commonly come to mind at the word Romanesque, are the strangely decorated churches of Autun, Moissac, and Vézélay and all their kind. (Plate XII, Figs. 1-3.) What was their sculptural ideal? The layman would be struck first by their strangeness, the unnatural posture of the central Christ at Autun, the excitement and turbulence of the design. The archæologist would be startled by the unusual iconography, elaborate and mystifying, and the evidence of manuscript sources for the design.[12]

The influence of the scriptorium also appears in the fondness for Apocalyptic scenes like the *Elders* of Moissac, the conversing prophets at Vézélay, the allegorical sinners in Gilbert's hell, *Luxury* and *Drunkenness* on the tympanum of Autun. The spirit of the thing is literary and theological, the design pictorial. A sculptor left to his own devices would hardly have performed in this way.

If we say the subject is literary and the design pictorial, we are levelling a pretty severe criticism against these architectural sculptures. We must examine them to see how far they bear out this contention.

Autun represents the *Last Judgment* (Plate XII, Fig. 1), a subject which has become so familiar and natural to us through Gothic examples that we forget that in reality it is apocryphal

[11] His first parents are bulky peasant forms close to the clay from which their Creator moulded Adam. They are powerful, perhaps a little clumsy in their ungainly build. Guglielmo tells their story without orchestration.

[12] The origins of the style in manuscripts of the schools of Winchester, Reims and the Rhine was discussed by Professor Morey in the *Art Bulletin*, II, 1919, No. 1. The theory has received the corroboration of other scholars working in this field.

and mystical. The giant judging Christ among the ministering angels presides over the resurrection of blessed and damned. The scene is not a very natural or concrete one. Vézélay (Plate XII, Fig. 2) represents Christ giving the mission of Christendom to his Apostles, adjuring them to carry the Word into the farthest confines of the world. And Moissac (Plate XII, Fig. 3) represents the Apocalyptic Christ among the Elders, surrounded by the mystical Beasts that symbolize the four Evangelists.

These subjects redound with overtones, with strangely half-told unrealities. Angels and monsters as well as the Godhead are fabrics of the imagination, not of nature. They demand great power on the part of the sculptor desiring to give their visualization. Even if he saw angels and Evangelists in the manuscripts, he could not literally transcribe them into stone. The Beatus style, for example, depends upon line for its emotional power, and line is more abstract than sculptural form. The human mind can accept unreality more easily in an abstract form, that is, through the medium of words or lines, than through specific seen forms.

The point to be established is whether sculpture was betrayed by carrying over this transcendental matter into stone. It seems clear that when the masters of these three tympana had finished they had given sculpture something to be proud of. They had used it to say more than it had said since China's Temple Caves of the sixth century. They had realized in the eternal stone for every churchgoer to behold, the great concepts of the Christian church, those concepts that go beyond parables to the mysticism of Deity.[18]

These Christs are at once anthropomorphic and beyond life.

[18] Even the Crucifixion is a human parable.

Their grandeur and benignity is realized in stone with greater profundity than the two dimensional manuscripts can give. These Christs, not only in scale, but in conception go beyond mere reproduction of manuscript prototypes. We must not overstate our case. There are instances in which the sculptors lost sight of their craft. For example, the scallopy empyrean at Vézélay has no meaning for sculpture, nor the same clouds when they appear on the left tympanum of the West portal of Chartres. Gilbert of Autun did not keep his design simple enough in balance, and sometimes the drapery swirls too much at the hem for stone.

We must also consider the matter of movement. These tympana are full of movement, that is, of lines associated with movement. How far is this movement disruptive to the repose we have required of stone sculpture? The movement of the figures is not so much actual as suggested. A poised attentiveness with the feeling of capacity for action characterizes the angels and Elders of Moissac, the eager, waiting apostles at Vézélay, the judged at Autun. The monumentality of the Moissac Christ creates enough repose for the whole tympanum, which would be top-heavy without some counteracting suggestion of action. Is the Vézélay Christ really moving? We do not expect the action to be completed, the posture to change as if it were temporary or momentary. This is partly because the posture itself is not "natural" and partly because it forms so perfect a pattern within the mandorla that we would not want it changed. Even in these cases of marked movement there is usually an arresting boundary, the movement never seeks to exceed its enclosure and the active contents are carefully counterbalanced to create a sense of living equilibrium.

As for polychromy, we are unable at this date to determine the extent of its use on these architectural sculptures. We know that there would have been plenty, but whether it would have been naturalistic, which seems unlikely, or strictly imitated from the manuscripts, where the colour was decorative and conventional, we are at a loss to discover. Probably the polychromy would have been no more slavish in its echo of painting than the design. There was plenty of painted sculpture so that sculpture may have had its own canons of colouring. Formal traditions and schemes of colour were probably common to both sculpture and miniature. It seems clear that the feeling for stone was better preserved in Romanesque sculpture than it was in Greek where stucco coats were common, and paint was used to disguise the use of inferior materials. The Puerta de la Gloria at Santiago is today brilliantly coloured, preserving the tradition of colouring the architectural sculpture, but as the restoration is fairly recent we cannot be sure that it does not follow the mode of the Spanish Renaissance, a very polychromatic period, rather than the earlier and less naturalistic style.[14]

The Romanesque style does not resort to impressionism in sculpture, that is, carving a surface in reference to the action of light upon it, the chiaroscuro method of Rodin.[15] Its planes are simple and sculptural, the projection moderate enough so that all important fields are lighted evenly. There is no light and shade

[14] Professor Post says in his *History of American and European Sculpture,* Vol. I: "Two facts seem now to be established: That the tonality of the colour . . . was subdued, and the scheme of colour was conventionalized . . . The attitude towards colour was probably much the same as in the Byzantine mosaics. Nor was the feeling usually lost that it was sculpture with which one was dealing . . . ordinarily the pigment was applied in so thin a layer that the texture of the surface of the stone or even the wood was preserved."

[15] This does not refer to any failure to calculate the position of the sculpture in the design, the action of light upon the entire field, but to action of light over the minutiæ of many bosses and depressions.

pattern superseding the mass and line pattern in an elaborate system of bosses and depressions, but rather the natural surface is itself simplified to render it more suitable to sculpture, more readable. The relief is fairly simple, comparatively few planes, in order not to disturb the plane of the wall of the building. Romanesque is much more satisfactory in this respect than Gothic.

In so far as natural objects are concerned, this period tries its hand at all the familiar categories: foliage, animal forms, human forms, nude and draped so that again we are reminded that we are dealing with a comprehensive style. We find formalized rinçeaux and foliage that seems almost alive. Nothing is more vitalizing in decoration than a beautiful vine or leaf, as incomplete as life in its power to grow. It is significant to compare the foliage of the capitals of Cluny, notably the *Four Rivers of Paradise* (Plate XI, Fig. 6), as true to nature and as true to decorative design as any of the famous capitals of Notre Dame de Paris, with the debased Roman acanthus of some of the mouldings of St. Trophîmes, Arles. Nevertheless, there are fine examples of that unnatural plant, notably the Fogg capital from Moûtier-St.-Jean. (Plate XI, Fig. 3).[16]

Even more characteristic of Romanesque decoration are the animals, birds and monsters entwined in running scrolls. From the very inception of the style we mark an appreciation of the life-giving powers of animal and bird forms of which supreme examples occur in the capitals of the Cloister of Silos (Plate XI, Fig. 5) and the trumeaux of Moissac and Souillac (Plate XIII, Fig. 1).

Generalizations are almost always specious, but, on the whole,

[16] The *St. Vincent* and the *Eve* (Plate XIII, Fig. 4) capitals from Autun are also exceptional in their use of natural foliage in formal decoration.

in the decorative parts, capitals, archivolts, friezes, the carvers show more sophistication in their portrayal of non-human form than in those instances where pressure of narrative lies heavily upon them.[17]

Isolated examples of splendid animals are to be found throughout the continent in this period: the extremely vivid hounds flanking the labarum above the tympanum at Chadennac, the well-studied dogs projecting from the façade moulding of St. Gilles (Plate XIV, Fig. 1), and the altogether surprising devouring lion, a choir relief from the Cathedral of Aix-en-Provence (Plate XIII, Fig. 6). The important thing about this animal sculpture is that whether it evinces a first hand observation of nature, as the hounds of Chadennac attest, or whether it draws on Roman or oriental traditional forms as in the lion of Aix, it manages to create a living form of decorative interest. This is the reason for the fame and success of its chimæras also. It understands how to employ imagination in sculpture.

The shibboleth that the Renaissance ushered in an observation of nature and man is so fantastic and antiquated now that it hardly needs be mentioned in connection with the enterprise of these eleventh and twelfth century artisans. No one could manipulate the forms of plant and beast into such unnatural but still vital forms as these decorative passages contain without a consummate knowledge of the forms employed. Nor could these have been achieved on the mere basis of manuscript prototypes such as the Irish *Book of Kells.*

In the treatment of the nude one again remarks the two different trends of interest described above. Those interested in natural

[17] There are several fine portals in which no human figures occur, for example, the portal of St. Etienne, Beauvais.

forms certainly show a knowledge of anatomy and a mastery of the chisel.[18]

In monumental sculpture we find the realistic interest strong and capable in the *Genesis* frieze at Modena and in similar scenes on the capitals at Clermont-Ferrand (Plate XIII, Fig. 2). The latter have the harsh naturalism we associate with Flemings like the painter Van der Goes of quite another age. The wrinkles of fat and the ribs well stressed, that is, details of surface rather than construction or muscle have attracted the artist. Interest in realism sometimes led to attempts at facial expression, as at Conques where we find the carvers better at giving individuality to the heads and expression to the countenances than at rendering the bodies of the damned. Sometimes the appetite for reality led to overdramatizing the scene and such is the case in some of the Clermont-Ferrand *Genesis* capitals. In the *Expulsion* the Angel has Adam by the beard and Eve by the scalp (Plate XIII, Fig. 2).

A totally different point of view prevails in another group. Gilbert's nudes in the *Last Judgment* (Plate XII, Fig. 1) and the capitals of Autun and Cluny are treated with great delicacy of feeling. The figures seem adolescent and almost sexless. The planes of the modelling are subtle and lovely. They have the freshness and naïveté so often concomitant with the nude in Northern art, like a new green shoot in the spring that has not had time to cover itself with leaves.

The vocabulary of form evolved by these Burgundian sculptors seems as original as it is lovely, untroubled, and expressive (Plate

[18] Of this period the finest naturalistic representation of the nude is found on the doors of Hildesheim Cathedral. In the scenes of martyrdom on the tomb shrine of San Vicente (Plate XIII, Fig. 3) in the church dedicated to that saint at Avila the mastery of forms is matched by the beauty of design.

XI, Fig. 6). At Autun the *Eve* (Plate XIII, Fig. 4) and the *St. Vincent* could scarcely be surpassed in art. All the idealization lauded in Classical art is present here. And again the little soul of Doña Sancha (Plate XIII, Fig. 5) in an aureole is exquisite in feeling and treatment; it really looks like a soul, natural and unabashed and not quite earthly.

We come next to a consideration of the use of drapery in the Romanesque school. The lines of drapery may be used to indicate and emphasize form, they may create a pattern of calligraphic line, they may give weight by their massiveness, movement by their disposition, or in light, transparent wisps they may lend ethereal significance to the lank bones partially revealed.

We find comparatively little naturalistic drapery, that is, drapery taken from contemporary life or studied from the living model. The Tomb of Doña Sancha and occasional small genre bits are exceptional. On the whole, drapery is freely treated from the standpoint of design. We see how effectively drapery may be employed to give a sense of action and moving by looking at the *Prophet Isaiah* from Souillac (Plate XIV, Fig. 2). The stretch and sweep of his garment, its flapping windiness greatly intensify the vigorous aspect of its wearer.

In the early part of the period the dependence on drapery forms in other arts is quite noticeable. Although the figures of the *Apostles* from the cloister of Moissac are successful and interesting as low relief composition, the drapery, like the St. Sernin *Maestas* (Plate XIV, Fig. 3) in the ambulatory, shows a non-sculptural origin in its schematic arrangement of small quarter-round ridges. These are not used to model the form beneath, but simply as part of the line design.

The words "calligraphic line" recur often enough in discussions

of the Romanesque style. This is largely due to the mannerisms in drapery of some of the schools. Drapery is a legitimate sculptural element, but it must be held to a relation to form. To pull out wisps of the material in a way to suggest the action of wind playing upon it, or an absolutely arbitrary manipulation of it, is a denial of the stone medium. The swirls on the hem in the Vézélay tympanum (Plate XII, Fig. 2) have been criticized in this respect. People say there is no reason for this snarling and coiling at the hems. But is there not? As we have already seen, a legitimate employment of drapery is to give by its direction-lines a sense of movement. If we grant that movement should be suggested rather than real, we are almost obliged to admit that drapery must use means to suggest movement of surfaces by a lively scheme of lines as long as it does not go to the point of making the use of stone seem inappropriate. Stone will seem unpleasantly heavy and weighty if it is not somewhat animated and lightened by the carving.

Unless we go the way of the nineteenth century and say that only that is good which allows considerable approximation to reality, we are faced with many difficult distinctions. When does drapery become mannered? The spirals on the knee and thigh of the Vézélay *Christ,* the spirals on the portal figures of Chartres and Étampes, the radiating prongs on the St. Sernin *Ascension,* Toulouse, are absolutely without natural precedent, and yet, employed at a considerable distance from the eye they give a greater quality of life to the design than a much "truer" rendering could give.

Sculptural dogma is maximum effect at normal distance from the eye. The sculptor is free to accomplish this as he wishes. It is unfair to his intention to study his peculiar means of creation in

isolated close-ups. Even if his peculiarities are self-evident at the normal distance we must enquire if he has spoiled or enhanced his real intention. The secret lies in knowing when a sacrifice to reality will give greater truth.

The entire period is characterized, with but few exceptions, by a love of multiple parallel folds in drapery, which is a thin material capable of receiving fairly elaborate treatment. Let us examine an example using drapery for its value in decoration as well as form. On the west façade of St. Gilles, flanking the central portal is a wonderful *St. Thomas* (Plate XIV, Fig. 1). This figure has drapery that might be called schematic, unnatural, arbitrary. But how beautiful it is, how it enhances the design and creates a sense of form and latent movement. How it decorates its niche. Across the body are a series of wavy parallel ridges, not unlike the technique of St. Sernin (Plate XIV, Fig. 3) and Moissac but here better understood in relation to the form beneath. The folds of the falling drapery are plaited and the hem describes an elaborate running scroll just as the Chinese North Wei drapery does (Plate XIV, Fig. 4).[19]

It would be wrong to leave the impression that there was no simple and natural drapery in this period. The drapery on the capitals at Cluny, as beautiful as any ever carved, perhaps, in its balance of natural and decorative forms, is echoed in the gracious and temperate work of the tympanum of La Charité-sur-Loire of *Maestas,* two Prophets, and three Apostles, and the lintel of the

[19] The peculiar felicity of oriental carvers in the linear mode gives us the only parallel to the calligraphic triumphs of the Romanesque. Their ability to ornament by line without destroying form and plane values gives a special quality to their art. It seems strange that line should be no more out of place in sculpture than in painting. We turn again to the clarity it gives the two dimensional retinal image for explanation.

Calligraphic style is *not,* however, a substitute for sculptural form, only an expressive adjunct. The west portal of St. Julien de Jonzy is an example of mannered drapery in the calligraphic mode where the tympanum is tortured by its convolutions. Illustration in A. Kingsley Porter, *op. cit.*

Nativity (Plate XV, Fig. 3). The central portal of Chartres shows a successful adaptation of contemporary dress to architectural design in the jamb figures (Plate IX, Fig. 3; Plate X, Fig. 3; Plate XVI, Fig. 3).[20]

There is still another aspect of the treatment of form in Romanesque art. Although we cannot deny the period a knowledge of natural form, we cannot ignore the fact that they delighted to disregard naturalism whenever it could serve the purpose either of the design or of the expression of emotion. Distortion, elongation, exaggeration, their repertoire was complete. Proportion existed for them as an ensemble, not as a canon of parts. Autun (Plate XII, Fig. 1) is a striking example of this where the great variety of proportions in the various personages is somewhat disturbing, due in part to the lack of balance between the two sides of the tympanum already mentioned.

On the other hand, the two gigantic angels and the great Beasts of Moissac (Plate XII, Fig. 3) seem in just proportion to the colossal Christ and the less significant Elders. In proportion, that is, to the idea value as well as the design as a whole. Anthropomorphic religion did not extend to creating everything in man's stature. Why should not sculpture use such graphic means as changes in size to tell the story in plastic form? A good many schools of criticism have found such a perfectly justifiable convention an indication of lack of power on the part of the sculptor. The layman should learn the artist's vocabulary before he criti-

[20] We should not overlook the fact that there are strange and fearful examples of decadence in this style, both of the decorative type in multiple parallel lines, and the natural type. The excesses of the former may be seen at Perpignan, Vieux St. Jean in the stringy, ropelike, meaningless masses swathing Saints Peter and John in the spandrels; of the latter at Zamora, the south transept, where Saints Peter and Paul are almost buried under clumsy volumes of stuff, or again at Carrión de los Condes, Santiago, in the Maestas and the southern frieze of Apostles. Illustrations in *Sculpture of the Pilgrimage Roads,* A. Kingsley Porter.

cizes his accomplishment. There is every reason for the Egyptian to render his hierarchy of gods, men and slaves in a scale of proportions. Size is one of the legitimate means at the disposal of the sculptor and certainly much to be preferred to the glossary inscription. It helps him simplify and organize his field of design. It is a natural, direct way of placing emphasis on the chief elements of the subject.

The nature and importance of convention [21] in art is always ignored by those whose ideal is realistic representation, since every convention means a compromise with nature.[22] This same man does not, however, ask his poets to compose in the vernacular rhythm, and he is the first to resent looseness of style and structure in music. The only way in which the Romanesque style may be called primitive is in this freedom in the treatment of form. All primitive peoples realize that art need not confine itself to the natural prototype, that god is not limited by man.[23] The twentieth century is just discovering this, that is, it is just beginning

[21] Parker, *op. cit.*, p. 163: "In both play and art there are certain principles—the rules of the game, the conventions of the art, which are accepted in either case, yet without the least feeling of constraint, for the reason that they are freely created by the artist or the player and are recognized as indispensable to the existence of the game or the work of art, respectively. The artist and the player can never get rid of conventions altogether; they can only substitute new ones for old ones. The necessity for them depends obviously upon the fact that both make contact with the material and social worlds, play in action and art through its medium."

[22] "Perhaps we shall come nearer to an understanding of what civilized art is if we remember that a highly civilized art always has a recognized convention, as, for example, in the case of the Chinese. It is uncivilized not to recognize the convention, and to demand of the artist that he should imitate nature literally." Forbes Watson in the *New York World.*

[23] The obscure Aragonese artist working at the little mountain church of San Juan de la Peña evolved rather a rigid scheme of form. He exaggerates the eyes, the heads, the expressions, he distorts the postures and renders the drapery in shorthand, but he knows very well how to animate his field in a wholly sculptural way as may be seen in the continuity and compactness of his design for the capital of the *Slaughter of the Innocents,* of which a detail is illustrated. (Plate XV, Fig. 2.) We call him a mannerist because his shortcuts to expression are a little too obvious and are so striking as to be wearisome in repetition. He is not a bad designer, and if his work is allowed the range he undoubtedly intended for it, in spite of its crudities it would be miles ahead of many a realistic artist who had less to say and very little more vocabulary.

to accept intellectually what every creative artist knows by instinct.

If parts of the Autun tympanum (Plate XII, Fig. 1), the lower frieze, for example, are taken, the disparity between the resurrected and the angel is very telling. It increases the sense of the helplessness of man in the face of his destiny and all the powers of heaven.

Elongation has always been the resort of artists trying to accentuate emotional or mystical ideas. The attenuation partakes of a disembodied superlife. It has greater capacity for action, greater invulnerability. It seems rarefied. There must be some deeply embedded psychological predilection in this direction. Even fat races employ it.

Because both distortion and elongation indicate a willingness on the part of the sculptor to create forms to express his idea, we often find the two in combination. Distortion is the term usually applied to unusual attitude or disposition of the limbs rather than to alteration of proportions. Contraposto is a mild form of this distortion of attitude. We cannot insist too much on the importance of this factor in sculpture. How else give sober and suitable movement to stone, retain the shape and mass of the whole while imbuing it with life? [24]

We are not at a loss for examples to illustrate our point. The two seated women of St. Sernin Toulouse (Plate XV, Fig. 4) holding in their laps, one a lion, one a lamb, are given a quality of strangeness by their attenuation; we know that they are not ordinary women, but the aspects of some superhuman idea.[25]

The Evangelist symbols at Moissac are an extreme example of

[24] The stock example is Michelangelo's *Bound Slave* in contrast with the centrifugal scheme of Bernini's *Longinus*. (Plate XV, Figs. 1 and 5.)

[25] The posture of the *Christ* at Vézélay was cited above. (Plate XII, Fig. 2.)

distortion (Plate XII, Fig. 3). They serve to emphasize the central importance of the Christ by the prodigious contortion by which they turn toward him. The greater the difficulty, the greater the force with which they turn, the greater the object they thus endeavour to contemplate.[26]

Isaiah from the jamb at Souillac (Plate XIV, Fig. 2) is an exceptionally beautiful instance of contraposto. The amazing vitality imparted to this prophet makes him important from the idea standpoint, whereas the pattern of the design, with its beautiful space filling and its suggestion of movement retained within the rectangle makes it highly adventitious as a jamb ornament.

Perhaps we can summarize our contentions about the Romanesque style by considering the architectural decoration of the Porte Royale at Chartres, the sculptural expression at Santo Domingo de Silos and the religious function as it is illustrated by the iconographic theme of the Three Maries at the Tomb. We have said that in general one may mark two opposing trends in Romanesque art, the school primarily interested in realism, narration, and massive form, and the expressionist group chiefly concerned with emotionalism and pictorialism. Decoration and dogma share the motivation of this art. These two forces are inevitably opposed. If they may ever be reconciled it will be only in an equilibrium of the two functions. We shall see that the following examples present this equilibrium of architectural, decorative, religious sculpture in the highest degree.

When we approach the Cathedral of Chartres we realize in-

[26] *Cf.* the even more active symbols and angels on the tympanum of Charlieu Abbaye. With feet pressing upon the backs of Bull and Lion, the angels seem to be pulling at the mandorla with all their celestial force, as if it were about to close in and envelop the Christ, instead of radiating from him as an aureole. In spite of the exaggerated activity, however, the lunette is finely filled and ornamented by the way the angles of arms, legs and wings fill in all the space.

stantly the architectonic ensemble. Here some overseer designer has taken the Romanesque scheme of decoration, used it and controlled it to form an architectural whole. The old repertoire is here: splayed jambs with elongated figures, storied lintel, and in the tympanum the Maestas with symbols of the Evangelists; above, splayed and sculptured archivolts (Plate XVI, Fig. 3).

The famous portal figures are justly admired. They are full of the meaning of life. They are full of regard for the stone. In their almost columnar roundness they belong in the very stones of the edifice and in their elongation they lead the eye vertically. Their emphasis does not stop with the springing of the portal arch, they function in the design of the façade as a whole. The fact that they are more rounded in form than similar figures at Sanguësa and elsewhere is possibly one of the reasons of their greater effectiveness in the larger design. The flattened figures melt into the portal design but do not act as column agents of the façade. The present façade is of the date of the portal only as far as the course separating the rose from the three-light window. The proportions of portal to window are well felt and even in the present façade of several periods the portal is highly satisfactory as architecture, sculpture and decoration. It is not too deeply splayed to weaken the foundation, while the emphasis on the entrance leads one to a realization of the interior.

The central tympanum has the familiar figures and disposition (Plate XVI, Fig. 1). But what a contrast there is in the treatment. Here all is simplicity. The single intention is a noble design. The Christ is rendered with more breadth, more sobriety than anywhere else, but without the overwhelming inspiration of the others we have described. It is monumental stone carving, quiet and noble.

The naturalism of the North, we are axiomatic about it, comes out clearly in the lintel courses of the Nativity with the Shepherds and their flocks (Plate XVI, Fig. 2). But the Angel Trumpeters of the Judgment seem traditional here, not new-minted from the imagination. The man who could organize such a façade and keep it to an even key throughout would not be likely to astonish us by feats of the imagination. We ask too much.

The craftsmanship is superb. In the prickly acanthus abacus, in the beauty and variety of the diapers on the jamb columns, everywhere we feel a sure and powerful chisel. The voussures alone, with their little Gothic canopies are disappointing.

We turn next to Santo Domingo de Silos. From the point of view of the craftsman commissioned to adorn a cloister, let us examine the possibilities before him. A cloister is an open space, full of light and air, but covered over with a vault to keep off the great intensity of sun and rain in this Spanish climate. It is a simple useful place, designed for exercise and meditation, thinking on the feet. Ostentatious display of decoration would be out of place here but occasional reminders of the spiritual life would be refreshing in the ambulatory, especially at the corners where one must look up. At Silos the usual field of decoration, the capitals of the coupled columns, was treated with the utmost taste and refinement. The shape of the supporting spread was retained and its surface embroidered with a beautiful pattern to accentuate its character. The rhythmical succession of the varied patterns was almost uninterrupted by scenes from Christian story. Even the flora and fauna were so incorporated in the decorative intent that the eye was pleased without distraction.

At the corners, a natural place for emphasis in design and structure, there were reliefs on piers on the two inner faces, and these

reliefs were enclosed within an arch in order to have them in accord with the rest of the cloister and to lend them formality and repose (Plate XVII, Fig. 1). In this circumscribed field the artist chose to portray those great scenes of the Christian story full of grace and mystery, where the benison of religion is most clear. The Deposition, the Entombment and the Resurrection Angel appearing to the three Maries, the Doubting Thomas, the Journey to Emmaus, the Ascension, the Pentecost, all of them scenes in which Christ gives Resurrection to the world, scenes uplifting and comforting to contemplate (Plate XVII, Figs. 1-4). How well the artist knew how to subordinate everything to the grandeur of these scenes, so that in the intervals between them one had time to savour the meaning of each one.

We see then, that in these reliefs the subjects are charged with meaning and religious emotion so that they would be useful to a cloister and beautiful to the mind no matter how they were portrayed. However, we have learned from the reticent and solemn spirit of the place as well as from the masterly carving of the capitals to expect something more of the sculptor of the piers, nor are we disappointed.

Here we may discern a knowledge of form, a feeling for relief in its subtlest gradations of plane, a power and a simplicity of design in which the beautiful pattern of lines is varied and adorned by elongation and distortion, both employed with moderation and restraint. The Christ of the *Emmaus* (Plate XVII, Fig. 1) seems to have the persuasion of three dimensional existence although he is given an unreal air by the lightness of his poise, the effortless ease of the contraposto and the slightly increased scale. All these qualities are suggested rather than emphasized. The gentle grace and peace that pervades the relief is

full of meaning to the beholder although he scarcely realizes that it is the power of the artist's expression that gives him this feeling.

Even the dramatic scenes of the *Deposition* and the *Entombment* (Plate XVII, Fig. 3) are held down to the contemplative key. They do not excite the emotions although they arouse them. In both cases the artist has been able to create a new treatment of a theme already laden with stereotyped conventions. These reliefs are organized by the use of strong line-patterns, but it is important to bear in mind that this in no way belittles the sculptural values of the relief. The lines do not obliterate the forms, but rather lead the eye to realize them more fully.

How can the sculptor manage the crowded scenes of the *Ascension* and *Pentecost?* (Plate XVII, Fig. 4.) Relief sculpture abrogates the use of planes of atmosphere and so many figures in a small space can scarcely escape monotonous uniformity of pattern. These subjects are therefore inappropriate to sculpture. Our artist manages this problem by treating the scenes not as if they were taking place, but as if they were a vision to the spectator who sees a crowd of figures, close-pressed, their light and slender feet barely encountering the ground with no pressure from the weight of a body, feet so lovely that they recall Botticelli. The pattern seems to be a series of wavering, rising lines leading up, like the lift of a thin column of smoke when no air is stirring. The mystic and aspiring quality of a flamelike line has been known and used by the initiate at diverse times, from the "apsaras" of the Sixth Dynasty to the hosts of Greco. The mind is led to the idea of Deity-manifest so inevitably here, that other considerations disappear before it.[27]

[27] That is, abstract means at the disposal of the carver enforce the central idea of the work on the observer with such strength that none of his attention remains to question the plausibility of the representation, the number of figures within the space, et cetera.

This simple cloister is beautified with sculptured capitals, as it is fitting a holy place should be beautiful, but there is no profusion of ornament. The eye, mind, and spirit of the beholder are reserved for the contemplation of the gift of the Holy Spirit in the life everlasting. Spain has always outdone the western world in mysticism. We look to the Orient to rival her. It is even believed that oriental blood shared in this creation, since the carving may have been the work of captive Moors at Silos.

Professor Post says, "The strongest motive force in mediæval art was religion. The robust, sincere, fervid and concrete faith that remained in unimpaired soundness at least until the fourteenth century made it the greatest essentially Christian art that the world has produced." [28] Let us conclude by looking at two examples of one scene from the Christian story, the Three Maries confronted by the Angel of the Resurrection at the Tomb of Christ.

The Romanesque period never failed to realize the emotional significance of this theme. In the early tympanum of the south transept at Sant' Isidoro, León, the school that is noted for its powerful rendering of form achieved one of its greatest designs in this spiritual subject (Plate XVII, Fig. 2). The right-hand block of this somewhat ill-assorted tympanum contains a masterpiece of sheer design. Cramped in space, the three Maries approach the guardian angel whose magnificent wings stretch and soar along the archivolt in such a way as to include and embrace them in the pattern and in the scene. The narrative is simply told, four figures and the plain stone block to indicate the tomb, but the meaning is all there. In spite of a rude, unskilful chisel it is beautiful and complete in itself. At Santo

[28] *History of European and American Sculpture,* by Chandler R. Post.

Domingo de Silos the narrative is much more complex (Plate XVII, Fig. 3). Three points of time are described simultaneously, the Entombment, the sleeping guard and watching angel, and the women coming at dawn. Although Aristotle's unities are cast aside the design maintains a magnificent simplicity and we are able to appreciate the successive themes without a sense of strain or crowding. The wonderful dead Christ occupying the centre of interest dwarfs the dramatic quality of the culminating scene, but all the tenderness and art of the sculptor has been lavished on these gentle ministrants, in the delicacy of the modelling, the precision of the sharpened edges, the quiet elaboration of the drapery, the light easy posture by which they seem to move forward almost without action, noiselessly, in the inclination of their heads contained in the line of the angel's wing reaching along the arch, in the contrast of the straight lines of their figures with the curvilinear, fluent lines of the angel.

It is our hope that this elaborate discussion of one style will serve per exemplum. It is not here our task to furnish analysis and glossary to every sculptural era the world has known. The hope is, rather, that with this simple criterion, the reader will be tempted to attack and appreciate other periods equally fecund of delight. Perhaps it may be felt that the preoccupation with religious subject matter in the Romanesque sets it off too much from other periods, isolates and limits it. But if we hold to the purely sculptural aspects of the style we find that its production is consistent throughout with other styles in rise and fall, purpose, scope and achievement, beginning and end.

FURTHER ANALYSIS OF GRAND PERIODS OF SCULPTURE

What other periods should be selected as grand periods for sculpture? Art is not exempt from fashions of taste in its public. Sheldon Cheney in his *Primer of Modern Art* remarks that: "There are no absolute standards in art, neither rules for creation nor tests that will serve for all peoples and all times and particularly no authorities who can arrange artists in hierarchies that will stand the tests of newly creative eras." Nevertheless, there must be some common quantity by which an age finds corroboration for its taste in the art of the past. The necessity of change and growth requires this shift in estimation of the past. Probably we can make no more than a contemporary selection. Generalization can only serve us as scaffolding, but scaffolding has its usage. It is at least important for anyone to face the issues, to establish in some sense his artistic creed in order to assure himself of a real, rather than a secondary, appreciation of art. All artistic dogma must submit to personal acceptance or rejection if the appreciation is to be real.

First of all then, let us declare that a great period in art, any art, is characterized by extensive productivity. In the furnace of effort the finest works are smelted out; much ore goes to the making of fine metal. When everyone is writing sonnets the common effort will engender the finest flower. It has been rashly claimed that everyone was an artist in the Renaissance. Whether this implies the coercion of demand, a huge art-consuming public, or whether the accumulated creative energy releases itself in a favorable environment, it would, perhaps, be fruitless to deter-

mine.[29] On this quantitative basis we should include such periods as dynastic Egypt, Greece, the civic and individualistic glories of the Renaissance, the communal craftsmanship of Gothic art, the urban and princely pride of the Baroque.

Another marked characteristic of a great period in sculpture is that it preserves contact with its mediums. The artist himself executes his design in the medium he intends for its final form. If he does not do the actual casting he sees to the finish of the metal surface. The stone he cuts with his own chisel. There is a good deal of the humble craftsman about him. Not the romantic bohemian starving in a garret, but the shopman who, with his assistants is busily employed in the prosecution of his trade. There is nothing to be ashamed of in the artisanship of art. It is the leverage by which great ideas are brought to earth, are made common, available to all. It is little good looking at stars if you cannot tell anyone what you see. That is, we refer again to the essential social, communicable factor in art. Making art a business is a normal, natural way for it to go about the world.

[29] Geoffrey Scott, *The Architecture of Humanism:* "Somewhat similar objections will apply when the architectural history of Italy is interpreted as the outcome of social changes. The 'increase of wealth,' the 'rise of great families,' the 'luxurious habits of a more settled society'—these useful satellites of architectural history—helped, no doubt, to create the demand which architecture satisfied. But the significant point is precisely that it was to artistic uses that this wealth, this power, and these opportunities were devoted, and to artistic uses of a particular kind. Rich and flourishing societies have not seldom grown up, and are growing up in our own time, without any corresponding result. Prosperity is a condition of great achievements; it is not their cause. It does not even stand in any fixed relation to their progress. It provides power, but does not, artistically, control its use. The economic conditions which, in Italy, assisted the architecture of the Renaissance to assume such prominence, did not vary with the marked and swift alterations of its style. The style had an orbit, and an impetus of its own."

In Roger Fry's *Vision and Design,* this question is considered in the essay called "Art and Life." "—if we consider this special spiritual activity of art we find it no doubt open at times to influences from life, but in the main self-contained. We find the rhythmic sequences of change determined much more by its own internal focus . . . than by external forces. I admit, of course, that it is always conditioned more or less by economic changes, but these are rather conditions of its existence at all than directive influences. I also admit that under certain conditions the rhythms of life and of art may coincide with great effect on both, but in the main the two rhythms are distinct and as often as not play against each other."

It indicates that art and its public understand one another; know where to find one another. When people realize art is a commodity worth buying their demand is strong and clear. The artist has a focus. He gets a handle on his era. He is enabled to express his age.[30]

We are suffering from an exaggerated form of self-expression in art today only because the public has turned its back on the artist, museumed him, saying: "If we must have art, and it seems proper, according to history, why, suit yourself.[31] We haven't anything particular in mind, just play something." As if to say, "Dear child, if it amuses you we will lend you half an eye for half an hour, so as not to offer any slur on the dignity of the human soul, however wayward its preoccupation." The public should demand and select, not merely reserve the right of rejection. It should say "This suits me and this is not good enough." Our national societies are only too exemplary of the slogan "Anything will do." Taste is a sanctional element in human life. It must be exercised. Theoretically, the participation of the public

[30] Roger Fry, *op. cit.:* "For once then (the Renaissance) art and the other functions of the human spirit found themselves in perfect harmony and direct alliance, and to that harmony we may attribute much of the intensity and self-assurance of the work of the great Renaissance artists. It is one of the rarest of good fortunes for an artist to find himself actually understood and appreciated by the mass of his educated contemporaries, and not only that, but moving alongside of and in step with them towards a similar goal."

[31] J. E. Harrison, *op. cit.:* "We feel about art a certain obligation, such as some of us feel about religion. There is an 'ought' about it;—a vague feeling that art has a real value, that it is not a mere luxury or a rarefied form of pleasure." . . . "Art as Tolstoy divined is social not individual. Art is social in origin, it remains and must remain social in function. The 'ought' we feel about it spells social obligation. New movements always issue from a group marked by strong social instincts, missionary zeal . . . The artist is too often apt to seek self-expression only. What should be a generous, in part altruistic exaltation becomes mere megalomania. The suspension and isolation of art lays the artist open to this egotistic danger. All great art releases from self. In the happiest ages there is the least discord between the artist and the practical world he lives in."

Rodin, *op. cit.:* "Si j'ai insisté sur notre utilité et si j'y insiste encore, c'est que, seule, cette consideration dans le monde où nous vivons peut nous ramener les sympathies auxquelles nous avons droit."

in matters of art, in the exercise of taste, would be at least as requisite as the artist's necessity to communicate. This is the sense in which art is social, not that it must be useful to the body politic, but that it must be shared, an experience of a special sort offered by the artist to his fellows. Æstheticians quarrel as to whether art exists apart from the consuming of it. One may declare that a painting locked up in a closet is still a work of art and yet hesitate to give art the prestige it now enjoys if all of every artist's output were similarly immured from the moment of completion. We can safely assert that the appreciation or enjoyment of art is as much the public's concern as the production of art is the artist's.

That dark hour called the Neo-Classical period allowed the benighted fancy of impotent artists like Canova, Thorvaldsen and Dannecker to purvey their uninspired and wholly inappropriate wares to an indifferent age, only too glad to be pulled around by the nose. Can any perceiving person fail to be pained by Washington in the guise of Phidian Zeus (Plate XVIII, Fig. 2), Lincoln in Roman decolleté? The astonishing spectacle of the circumspect nineteenth century forced by intellectual chicanery to admire Pauline Borghese as Venus Victrix (Plate XVIII, Fig. 3) should cause a self-respecting individual to shudder. There were qualms at the time, but on the score of ethics, not art. The degree of sheepish docility and reverence for antiquated authorities which this period witnessed concomitant with violent political revolutions is astounding. No doubt the energy required in political realms left them spiritually impoverished, but the subsequent richly mercantile period has no such excuse to offer.

This same Stygian epoch is distinguished by a departure from the contact of artist and medium. An artist set himself up as

arbiter of taste and turned over his divinely inspired ideas—the myth of the artist and his afflatus was a heritage from Romanticism—to a stone cutter with compass and measure. This lamentable practice is still in vogue among many American academicians although as long ago as Hildebrand, late in the nineteenth century, another example was asserted.[32]

How different are the great French dictators, LeBrun and Boucher, of another time. These men were regular factory foremen. True, they did not always adjust designs to mediums, sometimes their painter's fancy was not wholly adapted to the exigencies of architecture and sculpture. We sniff at the painty nature of the Boucher tapestries. But out of the prodigious activity and experimentation of the time, much sound work emerged. Their creative vigour coerced a florid age into some semblance of uniformity. They met an almost insatiable demand with a product which realized its every facet.

In contrast with the Romanesque period, dominated by the Christian ideal, this period focussed on a decorative ideal, a more-living, and in this realm acquired a rich and homogeneous ex-

[32] Hildebrand, *op. cit.:* "It is evident that the material which the artist uses in his representation must influence his technical method. It therefore becomes of primary importance to note whether the material favors a method of execution parallel to that of conception . . . Such a salutary process is afforded by direct cutting in stone. How the technical process influences the development of the conception, will appear still more clearly when we contrast direct work in stone with clay modelling. In modelling . . . no ready-formed total space exists previous to his work. All spatial form must be created from the beginning. Accordingly the procedure is not from a general conception of volume, as it is in stonework, but instead starts with an actual presentation of an object . . . In stone carving the laying out of the big masses in various planes must precede the working up of details. This forces the artist to make his idea comprehensible in these masses. He seeks, therefore, a design that may be exhibited clearly and expressively from the beginning."

Needless to say, the impetus to a return to stonecutting came from that nineteenth century eclecticism which turned to Michelangelo for inspiration. The power exerted upon the Romantic imagination by the unfinished titans of the Boboli gardens is reflected in several of Rodin's most conspicuous mannerisms, *La Pensée* and the *Danaïd* are characteristic, in spite of the fact that Rodin did not cut his own stone.

pressiveness. Sometimes in their desire for exuberance above all else, they preferred to work in clay and terra-cotta and in this fresh, spontaneous medium they find their most characteristic expression. A period in which a painter is artistic dictator augurs ill for any art other than painting. But in this age the governing interest was decoration, decorative painting, decorative sculpture and decorated architecture. Almost without exception sculpture was conceived in relation to a setting, as an ornament of a sort. Good decoration has its own canons and pictorialism is not one of them. The pattern of the designs, the ordonnance, was plotted out by the dictator. The execution was allotted to the discretion of workmen familiar with the medium to be employed. The French Baroque-Rococo may be called a florid style, but not a pictorial style.

The famous *Horse Tamers* of the Champs Elysées (Plate XVIII, Fig. 6) are not altogether admirable as isolated sculpture. As decorative sentries marking the entrance of a great vista they are wholly appropriate and pleasing. Or look again at the decorative plaques of Girardon and Clodion, the Coysevox and Pajou busts, Falconet's biscuit de Sevres (Plate IV, Fig. 2; Plate V, Fig. 2; Plate XVIII, Figs. 1, 4 and 5), how much they are all of a piece; each one tells us, reminds us of all the perfume of the age; each one calls up a wealth of association and in a way refuses to become an isolated objet d'art.[38]

The field of sociology more properly concerns itself with the relation of art and environment. Does art flourish in periods of great struggle, periods of emotional expenditure in the formation or maintenance of a state or a religion, or does it coincide with

[38] It is not our intention to imply that French eighteenth century art is all there is of Baroque, but rather in this scant measure to give the devil his due. This is a partial indication of the tenor of that international style.

periods of comparative prosperity?[34] By comparative prosperity we mean the existence of sufficient leisure and wealth to afford, to pay for and support, art.[35] In the case of a period of great stress, such as the opening of the nineteenth century, we have found that the world was inhospitable to great art.[36]

Periods marked by a certain stability seem more favourable, where a good part of the population accrues rather than expends emotional vitality. We have been wont to speak of Dark Ages, a nightmare in the midst of which the Gothic cathedrals came inexplicably into being, but probably it were better to reverse our ideas of this period and to think of it as characterized by active trade enterprise with a marked communal prosperity in spite of the internecine warfare of the "upper classes." The cathedrals were communal productions.

Rodin gives us a good hypothesis for the interrelation of art and the age.[37] "—il y a un continuel échange de pensées entre tous les cervaux d'une génération . . . Et il ne faut pas dire,

[34] Clive Bell, *Art:* "—some ages have produced more good art than others: but, indeed it is not disputed that the variety in the æsthetic significance of different ages is immense. I shall be curious to see what relation can be established between the art and the age that produced it . . . In ages of spiritual fervour I look for great art. By ages of spiritual fervour I do not mean pleasant or romantic or humane or enlightened ages; I mean ages in which, for one reason or another, men have been unusually excited about their souls and unusually indifferent about their bodies. . . . When the product of good art is at all widespread and continuous, near at hand I shall expect to find a restless generation. Also, having marked a period of spiritual stir, I shall look not far for its manifestation in significant form." Compare also above note (29).

[35] Henri Berr, *foreword* in De Ridder and Deonna, *Art in Greece:* "One might well say, without being paradoxical, that the history of human society is the history of leisure, of the progress of leisure, of its distribution among different social classes, and of its utilization." This foreword has a fine discussion of the origin, nature and function of art in life and the individual, social, useful and educational aspects of art.

[36] Although the opposite view is held by Walter Pach, *Masters of Modern Art:* "We see the limitless power that surged up with the French Revolution and vented itself in the renewal of classic line with Ingres, and of classic colour with Delacroix. The power of the time, impatient of the idealistic symbols of the past, creates its own symbols as the fierce pride of the Realists bends the glance of men from imagined divinities and distantly remembered history to the actual men and women and the material objects of Courbet, to the living crowds and characters of Daumier. The energy of the time—goes on to enrich its means, calling to its aid arts newly recovered from the past."

[37] Rodin, *L'Art, op. cit.*

comme on en a l'habitude, que les artistes ne font que refléter les sentiments de leur milieu. Ce serait déjà beaucoup. Car il n'est pas inopportun de présenter aux autres hommes un miroir pour les aider à se connaître. Mais ils font davantage certes, ils puisent largement au fond commun amassé par la tradition, mais ils accroissent aussi ce trésor. Ils sont vraiment des inventeurs et des guides. Il suffit, pour s'en convaincre, d'observer que la plupart des maîtres précédèrent, et de beaucoup parfois, le temps ou triomphe leur inspiration. (He cites Poussin, Watteau, Chardin, Courbet, Millet.) Je ne dis pas que les artistes aient determiné les grands courants òu se reconnaît leur esprit. Je dis seulement qu'ils ont inconsciemment contribué à les former; je dis qu'ils ont fait partie de l'élite intellectuelle qui créa ces tendances. Et, bien entendu, cette élite n'est point composée des artistes seuls, mais aussi des écrivains, philosophes, romanciers, et publicistes." No one claims for Rodin the authority of a profound thinker. But his testimony as a sincere and reflective artist carries weight on its own account. When all the evidence is in, we are forced to conclude either that art is identical with the age that manifests it, or that the relationship of the two can never be determined.

The idealist complains of monarchy, monarchy maintained by the slavery of the masses. Nevertheless, monarchy has usually proved a boon to the spiritual heritage and has left behind it greater treasure than ages operating on more humanitarian principles. If "the greatest good of the greatest number" and "we shall inherit the earth" be joined in our justification we can be doubly thankful for our despotic past. The Museums of today make art accessible to all estates.

Throughout the history of the world artists have sprung from every class of society so that it is reasonable to assume that almost

every class must have had some experience of art. Even in the benighted past art was probably more or less common property although the cost of it fell upon a limited circle. Descriptions of the island of Rhodes, of Delphi and Delos lead us to picture them almost congested with every manner of statue. Egyptian art was as popular as mediæval art. The imperial churches of Byzantium accommodated huge crowds of the faithful and were the objects of pilgrimages from the entire Christian world. In fact at no time in history has art been so divorced from a large public as it is today. The embarrassment of most of our contemporaries in the face of art and religion would have astonished Rubens or Praxiteles beyond credence.

The question of patronage and criticism in its effect upon the creative artist is such debatable ground that we cannot stop to explore it.[38] We go no further than to repeat that periods of relative prosperity, with the implication of at least moderate patronage and criticism, have been, on the whole, most favourable to art.

The life of an individual artist may be doomed to poverty and neglect while his art expresses the poise and grandeur of his age. We are not arguing that peace and plenty, the fat of the land, are the desirable lot of the creative artist.[39] There is something so un-

[38] Geoffrey Scott, *op. cit.:* "The influence of patronage on art is easily mis-stated. Art may be brought to the service of the state and its rulers, but the most that rulers can do towards determining the essence of an art is to impose upon it a distinctively courtly character, and the coherence which comes of a strongly centralized organization . . . The papacy may be considered to have predetermined in some degree the formation of the Renaissance. Yet we must not exaggerate its contribution."

[39] Coomaraswamy, *op. cit.:* "What nevertheless we do not understand is the heroism of art, that exhausting and perpetual demand which all creative labour makes alike on body and soul. The artist must fight a continual battle for mastery of himself and his environment; his work must usually be achieved in the teeth of violent, ignorant and often well-organized opposition, or against still more wearing apathy, and in any case, even at the best, against the intense resistance which matter opposes to the moulding force of ideas, the tāmāsic quality in things."

comfortable about the performance of creative art that no amount of prosperity necessarily ruins a great genius or rests his spirit. If the things he wants are not of this world what difference does it make how many are added unto him? But often enough the preoccupation of the artist with his creative aim allows him to neglect care for his livelihood. Usually he does not bother about his way of living enough to insure him a good one. But if his art, which should properly reflect his times, is to have any sort of equilibrium, any rich harmony, it must have the advantage of an age not torn by doubt of food, life or heaven, pestilence, war or devil. Art is the accompaniment of the ripeness of an era, like a man who has attained his stature, turning in the fulness of his powers to seasoned reflection. The intellectual element we find in art is not the aggressive, searching, delving intellect, but the judging, comparing, balancing deliberation of a mind at peace. In the Quattrocento life seemed full and good and man turned to art to say so. Art is a comment on life, only seldom an acrimonious criticism. If an age is too busy living it is unlikely to be able to observe or appraise that living. For this reason, the only painter we associate with the tremendously felt upheaval of Protestantism is Lucas Cranach, whose work, aside from the portraits of the leaders of the movement, scarcely suggests a single tenet of the new faith. It is, then, an adult, self-supporting era that fathers a good art.

The old, it is a temptation to say the Lower Criticism, held that a great art age was one in which realism predominated. It used to be so simple to mark off the beginnings, middles and ends of periods by this standard of imitative representation. First the primitive period when artists did not know how to make their work look real, then the quaint, often so beguiling period before

the full fruition—what excuses men of taste made for their liking of these budding periods—then the culmination in "total visual effect," followed in due time by exploitations of skill, exaggerations, finally sinking into ignominious decadence, such was the prescribed cycle and no interruption of its inevitable progress was tolerated. The result was that there were very few great periods, making it all the simpler to appreciate with propriety. You always knew beforehand within what limits you would enjoy and approve of art.[40]

The testimony of the past now seems to confirm us in our belief that in realism we are contenting ourselves with a lesser goal. We have the right to ask more than this of art.

We have suggested greatness as an attribute of the Baroque style because of its consistent decorative focus. Certainly good decoration is a measure of good art. It is not however the top

[40] This type of historical analysis is carefully considered by Geoffrey Scott, *op. cit.*, under the heading "The Biological Fallacy": "The philosophy of evolution, with its impartial interest in all things, placed a scientific emphasis, for its own sake, upon sequence . . . The evolutionary enlargement (of curiosity) fails because it is not interested in 'value' at all. It does not deny that values exist, but it is of the essence of its method that it takes no sides—that it discounts value and disregards it. The intellectual gain is effectively a loss for art. The object of 'evolutionary' criticism is, prima facie, not to appreciate but to explain. To account for the facts, not to estimate them, is its function. And the light which it brings comes from one great principle: that things are intelligible through a knowledge of their antecedents. *Ex nihilo nihil fit;* the nature of things is latent in their past . . . The interest of the study shifts from the terms of the sequence to the sequence itself . . . This tendency of mind was a needed corrective of the ethical criticism . . . The question is no longer what a thing ought to be, no longer even what it *is;* but with what it is connected . . . Decadence is a biological metaphor. Within the field of biology it holds true as a fact, and is subject to law; beyond that field it holds true only by analogy. We can judge an organism by one constant standard—its power to survive; a power that varies even here—where the sequence of immaturity, prime and decay is a fact governed by predictable law—the power to survive is no test of æsthetic quality . . . The mere power of an architectural tradition to survive—could we estimate it—might be a permanent quality but hardly a relevant one; for the successive moments of an art are self-justified and self-complete."

"Criticism based on historic evolution can no more afford a short cut to the problem of taste than criticism that is based on romantic formulas or on mechanical formulas or on ethical formulas. It is but another case of false simplification: another example of the impatience of the intellect in the presence of a living function that disowns the intellect's authority."

rung of the ladder. We are privileged to enjoy and admire decoration to our heart's content if we do not deny art the greater scope of idea-expression. Within this latter realm we are free to determine our preferences for lofty ideas or profound and moving expression. In a truly great age we hope for fulness and harmony of these ingredients.

Furthermore, when we speak of a great style do we demand that it be original or eclectic or national? Each of these attributes has served a term as criterion. In Greek sculpture at its inception there is a quality, a method of attack that speaks to us as Greek, but there is also the unmistakable infusion of orientalized Ionian art. The French Renaissance in the person of Jean Goujon is as French as one could wish, as new and fresh, yet the impetus of Italy is clearly discernible.

It appears, then, that a great period of art may employ elements outside of itself. Original art is not necessarily exclusive purism. But if art borrows, it must assimilate. A style or an art period, denotes some homogeneous artistic quality which the eye recognizes, perhaps as a compound of many factors, but resultantly a whole.[41]

The distinction between assimilation and eclecticism is important since the latter suggests an imitative not an appropriative attitude. The eclectic ideal implies one of two things, impoverishment of creative powers on the artist's part, or the imposition of an ideal extraneous to art, a literary or archæological canon of taste. Archaistic products such as the Roman Artemis or the sculpture of Stephanos of the same period are examples of exhaustion of formal ideas. Neo-Classic sculpture in the works of Thor-

[41] "The beauty of the whole is not the sum of the beauties of parts into which it may be divided, yet it is often, I think, a greater beauty, not merely different." S. F. Carritt, *The Theory of Beauty.*

valdsen and his school is the product of the power of an intellectual movement operating in the field of art. We may go so far as to say that although ages of great accomplishment in many fields, the arts included, do not submit to a formula of interaction, ages which are relatively arid show the taint consistently, and usually exhibit weakness of plastic power.[42]

The label national is more perplexing. It is a term which became a fetish with the nineteenth century, when nations became self-conscious. We know many factors which weld nations or parts of them together irrespective of national considerations. When we apply "national" to art we are referring to the group expression in it. There is such a thing as the popular or corporate element, a factor expressing the people among whom the artist is numbered, either a racial group, a religious group, a political group. The common interest which focuses this group is irrelevant, the group-quality is not.

Certain groups, adherent by intention, not by accident, seem to take on a being, an almost definable being, which can and must be expressed in their art. It is a quality that goes deeper than physiognomy or costume, it is a way of seeing the world about.[43]

[42] These generalizations infer a valuation of ages quā ages which may appear bootless. The intention is merely to emphasize the distinctions insisted upon above. Imitation attests weakness; likewise, alien standards of criticism. It is incontrovertible that art must meet the test of the eye, the ear were better muffled. "The arts of form have their native standards; standards and conventions founded in experience, and necessary to render them effective in any undertaking, however inspired. When for any reason tradition which is the vehicle of those standards and conventions wavers or decays, then the literary influence will, in all likelihood, impose inappropriate standards of its own. The necessary balance between formal and significant elements, which in every art is differently poised, is then overweighted . . . Overcharged with literary significance and atrophied in its design, the art of form loses the power to impress; it ceases, in any æsthetic sense to be significant at all." Geoffrey Scott, *op. cit.*

[43] Coomaraswamy, *op. cit.:* "Each race contributes something essential to the world's civilization in the course of its own self-expression or self-realization. The character built up in solving its own problems, in the experience of its own misfortunes, is itself a gift which each offers to the world . . . There cannot be anything absolutely unique in the experience of any race. Its peculiarities will be chiefly a matter of selection and emphasis, certainly not a difference in specific humanity."

We shall return to this question of national art in the peculiar aspect of our own day.

The stature of a grand period will appear by contrasting it with a period like the nineteenth century, so full of diversity, so rich in individual experiment and expression, although never resolving into a greater unity; a period of promise and preparation, perhaps. When we think of that time we think of outstanding individuals, the leaders of causes, usually lost. And the individuality of these leaders exceeds their nationality.

Surely it is not too much to say that a great period in art will be characterized by some distinctive contribution, either a newly felt combination of traditional material, or a departure from the tradition which is neither precious nor capricious. This contribution will have some sort of social significance, it will surely transcend the individual's performance although its motivation might be the force of genius of one man.[44] The correspondence observed to occur between art and ages of faith shows how easily art expresses this communal desideratum through religious channels, perhaps because emotional feeling enters more freely into social life in religion than in any other way.[45]

[44] Michelangelo and the Baroque.

[45] In an age of reason a substitute stimulus was offered in the form of Romanticism and the literary inspiration.

PART FIVE

Realism in Sculpture

I. Arousing the Tactile Sense by the Nature of the Surfaces; Mode of Meticulous Surface; Mode of Impressionism of Surface or Chiaroscuro in marble and bronze; the Provocation of the Unfinished; Elaborate Surface in alabaster; Rodin; Scale and Handling.

II. Movement, Polychromy, Ugliness and the Brutal Subject; Conclusion.

Realism in Sculpture

REALISM

HERETOFORE we have been guilty of skirmishing about the topic of realism in sculpture without really attacking it. We have referred to the way a three dimensional perception affects us and we have acknowledged the three dimensional or real nature of sculpture.

A piece of sculpture is more or less realistic in proportion to the intention of its author. Granted, therefore, for whatsoever purpose, æsthetically justifiable or no, the artist has embarked on a realistic endeavour, what means has he at his disposal in sculpture and how greatly will those means endanger an artistic performance?

The very fact of working in three dimensions arouses the tactile sense, one knows the figure to be true to touch far more than one ever does in painting. The most prevalent type of realistic sculpture is that which tries for the closest approximation of the surface imitated. In much Hellenistic sculpture, the *Borghese Warrior* (Plate XIX, Fig. 3) for example, and more notoriously in Rodin's *Age of Bronze* (Plate XIX, Fig. 1), the most minute contours of bodily surface are transcribed.

The *Aphrodite of Cyrene* (Plate XIX, Fig. 4) is an entire realization of realism in this mode. It is completely successful and to many people completely beautiful. The beauty is, however, that inherent in the model, perfectly reproduced, rather than a creative beauty of the artist's imagining. No one could overlook the tactile values of this work, but the tactile perception here aroused directs the sense memory to the model, that is, the human prototype of flesh and blood. The touch sensation of the marble

is well-nigh eliminated. The treatment of the surface, the contrast of the drapery folds, the play of light over the polished surface, everything is calculated to create the impression of mortal flesh. The technical achievement is astounding. For those who find it impossible to go beyond an appreciation of technical prowess this remains a great masterpiece.

We say the realism is determined by the artist's intention and here his subject is a goddess. Nevertheless, the conception of Aphrodite at this time was strictly anthropomorphic, the ideally beautiful woman. In this figure we have a right to complain of scanty meaning, minimum of idea and expression. As far as deity is concerned, the artist has exerted himself very little. Even the idealism is negligible. No one could be so stupid as to deny the beauty of the statue, but it is important for our purposes to see clearly that the beauty resides in the model and a faithful rendering of it.

Art seems to be a manner of man's exalting himself. Like the myth of Pallas and Arachne, man emulates the creative power he assigns his gods. So we hold him the greater artist who imagines most, who originates within himself new images, while he is less in rank who copies off the god-given forms ready to hand. This is presumptuous of man, to admire the most his own handiwork. It is the attitude which attaches greater value to any original drawing than to the most perfect facsimile of one of the greatest drawings. In this Cyprian we do not suggest the reproductive faculty of craftsman or factory. There is a creative role played by the man who so perfectly transcribes his chosen subject. The office of the good translator is differentiated from the journeyman hack, but we still distinguish between the powers of the author and his translator.

Compare this Aphrodite with one of her worshippers, the *Flute Player* of the Ludovisi Throne (Plate XIX, Fig. 2). Here the imitation of nature seems more remote, perhaps from the requirements of relief and the composition of this unusual space certain obvious elements of art enter in. But the imitation of nature is more remote beyond these primary restrictions. The artist does not lose sight of his lovely granular stone, or of glancing chiselled planes. The marble's translucent properties in the *Aphrodite* are not employed for their own sake, but because they simulate the glow of a naked body in the sunlight. The contours are none of them modelled for their subsidiary geometric quality but for their living naturalism. You never think of the chisel, you do not know how she was fashioned, she seems an apparition, a miracle of unreal reality.[1]

Although Rodin cleared himself of the charge of using a cast from life for his *Age of Bronze* (Plate XIX, Fig. 1), the plausibility of such a charge indicates the dangers of realistic enterprise. Suspicion of falsification can have no place in a proper appreciation of art. Such an examination of a work belongs to the province of scientific discrimination. To arouse it interrupts and usually destroys any perception of the quality of art in the object. It is for this reason, mere artistic expediency, and for no other, that realism is employed sparingly as a convenience rather than an aim by great artists.

To deny the value and importance of realism as a foundation for artistic expression would be capricious. It is unnecessary to reiterate that nature is the vehicle of art and man of life. The

[1] *Cf.* the unexampled virtuosity of the portrait busts of Bernini and his contemporaries, in which the marble is triumphantly metamorphosed into every variety of texture, but the power of characterization and the engaging vigour of the execution disarm us completely.

artist wishes to make his work true, true to his ideas rather than to the appearance of nature, and therefore he must know and study nature, possess its structure and surface. He is at liberty to stress whatsoever factor serves his purpose best, but he may not depart too far from the prototype since realism, that is the approximation of known things, is the fundamental constituent in making art communicable and sociable.[2] We have no desire to discard realism altogether, far from it, but rather to relegate it to its proportional place, a very real one.[3]

There are two fashions of treating surface in the realistic aim: one the meticulous, imitative surface used by Rodin in the *Age of Bronze,* a surface seeking to reproduce nature in the smallest detail; the other the impressionistic chiaroscuro surface in which the planes are treated in reference to the action of light upon them, particularly for the dramatic effect of shadows and the atmospheric effect of partially revealed forms. In this mode also we find characteristic examples of Rodin's work, since, in its most extreme form, it was more or less his invention.

In the first mode the success in realism depends on the scale

[2] Rhys Carpenter, *op. cit.:* "Art is not an intellectual or geometric abstraction from ordinary experience, but a transformation of our own sensuous world with all its illimitably complex ramifications of feelings, pleasures, desires, fears, superstitions, instincts, memories, associations."

Also Roger Fry, *Vision and Design:* ". . . it is the great occupation of the graphic arts to give us first of all order and variety in the sensuous plane, and then so to arrange the sensuous presentment of objects that the emotional elements are elicited with an order and appropriateness altogether beyond what nature herself provides. When the artist passes from pure sensations to emotions aroused by means of sensations he uses natural forms which, in themselves, are calculated to move our emotions, and he presents these in such a manner that the forms themselves generate in us emotional states, based upon the fundamental necessities of our physical and physiological nature. We may, then, dispense with the idea of likeness to nature, of correctness or incorrectness as a test, and consider only whether the emotional elements inherent in natural form are adequately discovered, unless, indeed the emotional idea depends at any point upon likeness, or completeness of representation."

[3] Parker, *op. cit.:* "Art is never reality, nor the mere representation of reality as such; it is an expression for the imagination, of the values of reality. Therefore, there must be some representation, nevertheless only so much of a suggestion of the object is necessary as is requisite for the expression of its value."

and the material. In sharp light the multiplicity of detail in the torso of the *Age of Bronze* distracts the eye from the realistic significance of the whole figure, not only because there is too much for the eye to attend to, but because the eye does not see and know the tenth part of these details from actual experience. The question of emphasis in a work of art is the same for sculpture as for prose style, the significant must be stressed, the supplementary material held to the unity of the whole.

This treatment of surface then runs the constant danger of becoming a catalogue of parts. It is correct in tactile perception but not in visual, and since the work was designed to be read by the eye, not the hand, it does, in a way, defeat its own aim of realistic accuracy. Furthermore, it is a stupid and clumsy way of achieving this aim. None of the directness and economy we demand of other and more practical modes of life has gone into this object. We are asked to labour over much anatomy which cannot have the slightest bearing on the subject set by the title, a somewhat poetic conception of form.

The disparity between title and content, common enough in the nineteenth century, led to the strenuous reaction of recent years which has almost banished subject from sculpture.[4] The reaction was a salutary one, but like all ruthless methods, it has deprived us of something we want. The most serious charge to be levelled against contemporary art is its lack of idea-value. A figure devoid of any subject significance is either too abstract or too particular to become an agent for the greatest amount of creative artistry. It would be folly to suggest that all our figure sculpture is banal or unimportant, but those examples which at-

[4] Coomaraswamy, *op. cit.*: "It is not to the artist that one should say the subject is immaterial: that is for the philosopher to say to the philistine who dislikes a work of art for no other reason than that he dislikes it."

tain importance are governed by some ulterior expressive idea such as power or beauty. This might explain the uneven quality in the work of as great an artist as Maillol, not always able to work up his inspiration from abstract sources. A figure done for itself alone, that is, for mere treatment of form, can never exceed the realm of virtuosity.

An analysis of the chiaroscuro mode is somewhat more complex. The motive behind it is at once realistic and pictorial. It is much further from the sculptural proprieties than the meticulous mode and not infrequently savours of pyrotechnics. In this mode there is none of the close interplay of tactile and visual perception based on the gradual evolution of the visual from the tactile,[5] and since the object not only is not true to touch but does not even look as though it were, the sculptural quality is not enhanced by that department of sense reactions.

The entire appeal is levelled at the eye and its appreciation of light values. Every plane, every volume is coerced to a light-effect value. Stone surface, bronze surface, roundness and volume are sacrificed for an impression of form existing in light. There is something cheap and puerile about the whole performance. It smacks of the side-show.[6]

[5] See above, Part I.

[6] In one of the *Entretiens* with Gsell (Rodin, *op. cit.*), Rodin is showing him a little marble of the Venus de Medici type by lamp light: "N'est-ce pas là une prodigieuse symphonie en blanc et noir? Si paradoxal que cela paraisse, les grands sculpteurs sont aussi coloristes que les meilleurs peintres ou plutôt les meilleurs graveurs. Ils jouent si habilement de toutes les ressources du relief, ils marient si bien la hardiesse de la lumière à la modestie de l'ombre que leurs sculptures sont savoureuses comme les plus chatoyantes eauxfortes. Or la couleur est comme la fleur du beau modelé. Ces deux qualités s'accompagnent toujours et ce sont elles qui donnent à tous les chef-d'œuvres de la statuaire le rayonnant aspect de la chair vivante." This desire to impute the qualities of painting and engraving to sculpture seems to us today like bringing coals to Newcastle. Rodin is certainly his own best expositor for this method and the fascination it exerted. The continuous references to surface and texture are also indications to the lay reader of the preponderant role these factors play in the fashioning of sculpture. The extreme examples of this mode are the wax sculptures of Medardo Rosso.

The artists practising this mode were certainly not purveyors of side-shows. Their intention was artistic if mistaken. This mode was evolved at the climax of the deification of Rembrandt when opinion was unanimous that a ray of light could glorify and spiritualize anything it touched. This cult of luminosity has something of the pitiful appeal of Don Quixote's exploits. Painters and sculptors set themselves to paint or carve the ineffable, the evanescent. The miracle took place somewhere between the canvas or the model and the eye of the beholder, this *fiat lux*. The nineteenth century, although worshipfully acknowledging the dramatic power of Rembrandt's shafts of light illuminating a small portion of the field while the rest was devoured in shadow, was carried away by the romantic, quasi morbid sfumato style that Prud'hon inherited from Correggio. These sweet tender mists, so familiar in Carrière, and in our latter days in the accomplishments of the diffused lens camera, enveloped sculpture also in a variety of impressionistic manners.

The word impressionistic has so loose a connotation that we would be rash to use it without qualification. It is largely identified with that school of painting under the scientific ægis of Monet who went so far to revolutionize later nineteenth century painting in France. The aim of these men was the same as the sfumato-chiaroscuro painters. They furnished the ingredients, raw, which under the action of light were transformed into an impression received by the retina as the natural object would be received in the powerful vibrations of outdoor light. Painting was in a sense electrified, for the first time the vibrations were deliberately painted in. But subsequent, as well as previous, painting makes it clear that brilliant, clever, exciting as this mode can be, there is a certain emptiness concomitant in painting the interval

between object and observer as against making the most of the object itself. One cannot help thinking of the Emperor's suit that was so wonderful no one could see it. Perhaps light, for its own sake, is unsuitable to so material a substance as pigment. Certainly the account of it in Dante's *Paradiso* surpasses any more specific rendering of it that we know of.[7]

Returning to our theme of impressionism in sculpture, we find that the more solid media of this art are a disturbing element. It is harder to be mesmerized by mists in white marble than in paint. In a way, the weakness of the mode is more apparent in sculpture than in painting.[8]

This mode in far less exaggerated form was sometimes employed by Houdon in his marble portrait busts. Its realistic possibilities in imitating the action of light on flesh and form can be seen in the *Franklin* of the Metropolitan Museum (Plate XX, Fig. 5). Aside from the hair the surface is scarcely impressionistic at

[7] It is interesting to note here and in connection with realism as a vehicle of expression, that so far the colour organ or any manner of composing in coloured lights alone has not yet been able to attain the status of an art, since it conveys nothing beyond an interest in shape, colour and pattern. Although it is light itself, its very formlessness confines it to the realm of sense perception, so that we are obliged to ask whether even light has an emotional significance apart from form.

[8] One of the most striking examples of marble impressionism is the *Rider in a Snow Storm* by Solon Borglum. Here the sculptor has made use of colour as well as light. In so far as stone carving without an appropriate backdrop and lighting system can deceive the eye into believing it snow, surely one of the most unsculptural of matters, childish practices notwithstanding, this very clever work is a triumph. Nevertheless there should be something unpalatable, almost irritating about drifting snow and wind done into stone.

Degrees of impressionism, or playing with the action of light on stone—and this is not unmindful of the necessity the sculptor is under to study the lighting of his figure that it should appear to best advantage at all times—occur throughout sculpture. Both Praxiteles and Scopas practised it to a mild extent. A comparison of the Boston *Aphrodite* head from Chios (Plate XX, Fig. 2) and the so-called *Venus* head by Nadelman (Plate XX, Fig. 1), and the *Virgin* by Adolfo Wildt (Plate XX, Fig. 4) will indicate the persistency of this appeal. However, strictly speaking, when one looks at stone one should want to look at stone and not at mists and vapours, a vague and troublesome envelope disguising the true form, since there was no good reason for employing the chisel if form was not the ultimate desideratum. It is the same old problem of the appropriateness and the realization of the medium. Compare the clouds of the Baroque noted above under "Medium."

all, so judicious is the transition from hair to brow. But the action of light is really the determinant factor here and the handling contrasts vividly with the same artist's busts in bronze or terra-cotta.

We find another sort of stone impressionism in Rodin's *Danaïd* (Plate XXI, Fig. 3) in which the figure remains in part imprisoned within the stone. Probably the practice arose from the inevitable admiration aroused by Michelangelo's tortured giants in the Boboli gardens (Plate XX, Figs. 3 and 6). These figures, hardly begun, their author would have thought, suggest by the force of their conception that they are struggling out of the stone itself, a titanic task which gives great dramatic significance, a derived significance, to works whose original conception was quite otherwise.

The modern echoes of these figures were intended to remain unfinished—which is begging the question.[9] More often than not the subject of the works did not warrant such strenuous dramatics. Partially revealed ideas are compelling only because they give the mind of the observer an opportunity to be active in completing the foreordained conclusion. The activity is exhilarating, the spectator becomes participant. With the Boboli figures, even if the forms released are partial, incomplete, the authority of their creator has already taken shape within them. The end, if unattained, was envisaged from the outset.

It is interesting to compare, at this point, the elaborate preliminaries prescribed for the Hindu artist to insure unity in his

[9] This calls to mind another contemporary vice sometimes referred to as the cult of the fragment, part and parcel of the Romantic nostalgia. Again we find corroboration by Rodin, *op. cit.:* "Et si vivace, si profonde est la pensée des grands artistes, qu'elle se montre en dehors de tout sujet. Elle n'a pas même besoin d'une figure entière pour s'exprimer. Prenez n'importe quel fragment de chef-d'œuvre, vous y reconnaîtrez l'âme de l'auteur."

work.[10] "The practice of visualization is identical in worship and art. The worshipper recites the dhyānā mantram describing the deity, and forms a corresponding mental picture, and it is then to this imagined form that his prayers are addressed and the offerings are made. The artist follows identical prescriptions, but proceeds to represent the mental picture in a visible and objective form by drawing or modelling. Thus, to take an example from Buddhist sources:[11]

" 'The artist after ceremonial purification, is to proceed to a solitary place. There he is to perform the Sevenfold Office beginning with the invocation of the hosts of Buddhas and Bodhisattvas, and the offering to them of real or imaginary flowers. Then he must realize in thought the four infinite moods of friendliness, compassion, sympathy and impartiality. Then he must meditate upon the emptiness or non-existence of all things, for "by the fire of the idea of the abyss, it is said, there are destroyed beyond recovery the five factors" of ego-consciousness. Then only should he invoke the desired divinity by the utterance of the appropriate seed-word and should identify himself completely with the divinity to be represented. Then finally on pronouncing the dhyānā mantram, in which the attributes are defined, the divinity appears visibly, "like a reflection" or "as in a dream" and this brilliant image is the artist's model.' "

The significant feature of this elaborate ritual is that the artist does not begin to work with his materials until he has made a complete image in his mind. The statue is not evolved out of the material but out of the imagination. How different this is from the practice of one of our greatest sculptors, one whose work is

[10] Coomaraswamy, *op. cit.*
[11] Condensed from Foucher, *Iconographie Bouddhique.*

particularly admired for its unity of mood. Aristide Maillol often completes the plaster cast of his large figures without arms before he can work out the best way to arrange them. Perhaps this slower, more tentative method is successful because the problem is more or less an academic one of a figure for itself, an arrangement rather than an idea.[12]

The authors of examples subsequent to the Boboli figures, however, with the honest fears of a realistic education dogging their chisel, dared not leave too much to the imagination and therefore carried portions of their work to a high finish, at the same time leaving the remainder unaccountably imprisoned in the rough stone. We are more startled than charmed to find a block of stone close about the throat of Rodin's little maid, *La Pensée* (Plate XXI, Fig. 5), and *Danaïd* (Plate XXI, Fig. 3)—is she sinking into a snow drift and all unclad? In short, such works look as if some strange and wholly unpleasant process of petrifaction were in progress before one's eyes.

We must look elsewhere for the source of bronze impressionism. It seems to arise from the practice of modelling in clay. Here, too, the sculptor sees with dismay the greater vividness of the partly finished sketch. His swiftly modelled broken surface seems to him to say much more than his finished plaster, ready for the casting. He thinks of his figure as built up by his hand and thumb and wants to keep the suggestion of builded form (Plate XXI, Fig. 1) as the stonecutter wants to keep the look of chiselling. That is, he really wants to keep a clay figure, whose most durable form would be terra-cotta.

With the mechanical progress of the last century it became pos-

[12] "It does seem at times as if integrity of impression were the single *à priori* law of beauty." Katherine Gilbert, *Studies in Recent Æsthetic.*

sible to cast even the most elaborate surfaces in bronze. Unlike men of the earlier days of the art, the sculptor is not required to master this highly specialized craft if he understands its exigencies sufficiently to prepare the model and perhaps finish the surface, although very few sculptors nowadays attempt the latter.

Everybody, sculptor and public, thought of sculpture as implying bronze or marble. Nor would terra-cotta seem suitable for monuments of any scale.[13] The result was that ere long the clay sketch became immortalized in metal. In the progress of this fashion every last vestige of feeling for the nature and beauty of metal disappears before an ever-mounting bravura, a surface rough and bethumbed in which the original calculation of light and shade in the lighter, matt clay, if there were any, is destroyed by the tone and appearance of the bronze. Actually, in Rodin's monstrous Portrait of *Puvis de Chavannes* (Plate XXI, Fig. 4) we have the antithesis of all the master's exercise in light effects previously discussed. Whereas the other works seek to explain themselves through the agency of light, this figure cannot properly be seen in any light. Such a broken surface would be annoying in clay, just as it is in the scratched and brutal bust of *Clemenceau* (Plate XXI, Fig. 2), but in metal it is unbearable.

Another sculptor who has worked very definitely in the clay manner is Jacob Epstein (Plate XXX, Fig. 5, Plate XXXIII, Figs. 1 and 4). His finished bronze busts bear all the marks of the tools he uses on the clay. A tool that one employs on clay is inconceivable on bronze and we are faced again with a transposition, an alchemy at which we wonder. But the power and

[13] There is an increasing appreciation of this medium for its own sake today. It is often employed with great variety in its consistency, notably in the work of John Storrs. Maillol's early successes were in terra-cotta. In both instances the scale was small and the surface relatively smooth, that is, with no trace of sketchiness or thumbing.

originality of his modelling and conceptions go a long way to counteract this defect in method. Compare the little head by Houdon (Plate XXII, Fig. 4) of baked clay with all the tool marks in the hair which surely give it a freshness and a sparkle much to be desired. The size of the head, its subject, a little girl, and the treatment such a subject should receive all coincide with the choice of the medium.[14]

Looking on the bronze as a preservative, a protective surfacing by which we can keep the treasured studies, inconsequential in themselves but meaningful to us, of such an artist as Degas (Plate XXII, Fig. 1) we may forgive this travesty of bronze. They are slight and felicitous in posture and finish, intelligent in form and composition, excellent in their way. But it is not so easy to forgive the sculptor who tortures his clay with the original intention of casting it in bronze. It is cheating again, making the finished work look unfinished because one believes the unfinished can mean more than the finished, surely a fallacy. The impressiveness of one's work depends not upon the degree of finish or unfinish, but upon the power of the initial conception, the degree of inspiration and intention present from the outset in the creative artist. It is one thing to have a figure so completely in view that every stroke from the first one counts directly without waste or deviation, toward the final realization, but quite another matter to have at the outset so vague and insufficient an idea that it is incapable of completion so that in order to have any meaning, and that an evocative, not a real meaning, it must be cut off in mid-career.

The same impotency may be observed in the sculptor who contents himself with an armless and legless torso (Plate XXII, Fig.

[14] The early Renaissance in Italy was always perspicacious in this way, unerring in its choice of bronze or painted stucco as the case required.

3). Either he set out with a meagre idea which we are pleased to see he has rendered well, or he was powerless to cope with the whole problem of design and begged the question by lopping off the limbs, always more difficult to handle in a sculptural way than the trunk. The human figure is suitable for sculpture or it is not suitable. Why should we accept a middle ground of suitable parts? We cannot be expected to admire poverty of conception no matter where it occurs and a man worthy our attention should be capable of more than a sketch.[15]

There is one more material which lends itself happily to extremely elaborate carving, and that is alabaster. It is softer than most stones and very rich in surface tone. The fifteenth century in Spain made it peculiarly its own as a medium of sculpture (Plate XXII, Fig. 5), carving every inch of surface in multiple minutiæ of pattern and texture, in short, completely altering the surface of the stone itself in many passages and yet contriving the most beautiful tombs of quiet grandeur and solemnity in contrast with the Florentine tombs of Santa Croce (Plate XXII, Fig. 2) whose actual handling was so much simpler.[16] The portrait heads were always simply and decisively carved, gaining emphasis by contrast with crustaceous surfaces of drapery and setting. The very luxuriance of this medium, a stone that very nearly suggests edibles, seems to make this breaking up of the surface into tiny sharp edges and cuttings preferable to the caramel polish of broader planes. Because of its fragility, rarity and expensiveness it is nearly always found in works of moderate scale. It was precious stuff, and treated so.

[15] A variation on the theme may be seen in such a bibelot as the little Archipenko with the piquancy of a neatly turned phrase. (Plate XXII, Fig. 6.)

[16] The retable of the Cathedral of Tarragona by Pere Johan de Vallfogona is a good example of the extensive use of alabaster in eastern Spain. Although exceptional in the west we find it in the tomb of Juan de Padilla in Burgos and in the tombs of the parents and son of Isabella the Catholic in the nearby Cartuja of Miraflores.

After all is said and done, Rodin remains the outstanding figure in nineteenth century sculpture. He had originality and inventiveness. He had a poetic imagination of a rather literary turn. He certainly had earnestness and enterprise. The heterogeneous literary tastes, the extremely eclectic artistic inheritance, the *sentiment de l'homme* which he shared with Millet and Meunier make of his work, in its entirety, a cross section of the mind and heart of his time. The sturdiness, the sentiment, the *recherche du temps perdu* all furnish a striking parallel in temperament to his great contemporary and friend, Anatole France. Both men have made big enough claims upon the attention of their times to warrant a real consideration, but neither could claim the stature of the greatest genius unchallenged. One senses a lack of fulcrum, a too great expansiveness in their ideas.[17] They belong to the age when mankind was becoming consciously socialized and such an obliteration of the spirit of the individual, no matter how intellectually acceptable, always takes heavy toll of art. Rodin was not a great sculptor, nor yet a wholly little one. On the side of society and history his gift to us is great and expressive. Not every artist can reflect so limpidly his age. He is our immediate past and part of our Tree of Jesse, we cannot afford to deny him utterly. If his faults can be an example to us, and such has certainly been the case, we shall be still further in his debt.[18] *The Hand of God* (Plate XXIII, Fig. 6) may be taken

[17] Rodin, *op. cit.*: "S'il m'est permis de parler un peu de moi, je vous dirai que j'ai oscillé, ma vie durant, entre les deux grandes tendances de la statuaire, entre la conception de Phidias et celle de Michel-Ange."

[18] In a monograph on Aristide Maillol, Maurice Denis says: "Rodin nous a imposé ses façons aiguës de sentir, son goût de la beauté dynamique, du caractère, et de l'expression, surtout son style: un style à lui, fougueux et compliqué, passioné, tendu vers l'étrange, et pour tout dire empreint de Romantisme. Il aura eu sur son époque une influence comparable à celle de Richard Wagner: il est le chef de l'école moderne, tous les novateurs procèdent de lui."

as the most complete summary of the man and his work, both in idea and execution.

These problems and experiments of surface are not the exercise of the nineteenth century exclusively. Let us rehearse our contentions in a little survey of several examples of one theme, for instance the excellent subject of John the Baptist. This was such a favourite theme with Donatello that we find him at it again and again, treating it with the greatest variety of feeling and handling. Fairly simple in the Casa Martelli figure (Plate XXIII, Fig. 2), we find him exaggerating the articulation of anatomy in the second Bargello (Plate XXIII, Fig. 5) example where he has sought to describe the John of the Wilderness by his gaunt emaciation. His intention was expressive, but the degree of anatomical acumen employed is distracting for the average person who forgets about the Baptist in distress at the cadaverous form before him.

Rodin's *Baptist,* too (Plate XXIII, Fig. 3), is the preacher of the wilderness, but his life has hardened and sinewed him, he is a vigorous evangelist.[19] In this figure Rodin has put the full conviction of his genius. It has more authority and more content than most of his work. Even the active pose—he seems to be preaching and striding along—is so well controlled and composed that we are convinced and interested. In the body the sculptor has been so particular, however, that the bronze surface instead of looking like a strongly developed body, looks bumpy and confused. One begins to wonder at the multiplicity of human muscles. In the head we see a clear indication of his later method of work; the sharp projections of hair and beard, the deeply gouged eyes and furrowed mouth all making for a strong play of shadow and high light, tell very definitely in the dramatic and

[19] In the modern sense of the term.

emotional conception of the piece but as in the body, the bronze gets in our way, and the method and the material fail to synchronize. Donatello, too, tried the chiaroscuro manner in the Siena (Plate XXIII, Fig. 1) and the Kaiser Friedrich St. Johns, using the most elaborate broken surfaces.[20]

It is impossible to leave the theme without including the superlative example of the *Forerunner* of Chartres Cathedral (Plate XXIII, Fig. 4). Architectural sculpture and its desiderata we have discussed elsewhere. For the sake of a comparison in expressiveness we cannot pass this one by. Here, too, the surface is sufficiently elaborate in beard and drapery, but much more disciplined as its use requires, the anatomy is emaciated for the sake of emotional values, but not intrusively. The subject has had full justice without doing violence to art, art has been served without eliminating subject.

One factor of peculiar importance to sculpture is far too often disregarded, and that is due consideration of the scale. A manner of working which might be excellent and interesting on a small scale very often becomes grotesque on a larger scale. Proportioning treatment to scale is one of the nicer points in execution. Much greater detail is permissible on a small scale as the eye has less ground to cover and is employed at closer range. We find pleasure in boxwood and ivory carvings of considerable elaboration.

The same thing holds true of "sketchy" handling. In normal working size, about the size perhaps of most working drawings,

[20] The attribution to Donatello is sometimes contested, but that does not alter their effectiveness at this point as examples of this mode in another epoch. The Rodin and Siena heads are brothers in art. The Berlin figure has a little more feeling for molten metal and the emaciation is less exaggerated than in the earlier marble. Nevertheless, the artist's interest here was unmistakably first and foremost the action of light on a complex surface. This one is least of all of them John Baptist.

we can enjoy or overlook thumb marks and rough surfaces, but the larger the scale, the simpler must the detail be if the entirety of the monument is to be effective.[21]

Everyone talks of the generalized or idealized rendering of Greek monumental statues and many recent sculptors have striven under the classic impetus toward this conception, alas how futilely. It must be that the Greeks generalized from the particular rather than from the type, for even the scanty remains of that lost civilization fail to show any of the emptiness we have learned to expect in the figures adorning our Libraries and Court Houses. We run the risk of sounding precious, no doubt, when we require a generalized treatment of a particular thing. In the *Age of Bronze* (Plate XIX, Fig. 1) we find such a figure, one that though typical yet retains enough individuality to be real, but in this instance we find that the artist has not been sufficiently elliptical in his handling of it. A less particular treatment of his typical man, for such is his subject, would not have endangered its significance —quite the contrary.

Without any academic insistence, let us label this third and highly desirable mode of handling sculptural surface in a realistic way the synthetic mode. We could look a long time to find a better illustration than the sixth century *Apollo* in Munich (Plate XXIV, Fig. 5).[22] The scale is somewhat larger than life. The motive was, indubitably, to carve as living an athlete as stone and chisel could embody. The sculptor's idea of anatomy has been called primitive, schematic, arbitrary and naïve. However, he

[21] Compare discussion of bas-relief above, Part II.

[22] Here we must point out the difference between a photograph and the effect of the mass and weight as well as the design when actually seen. In spite of the efforts of modern science on our behalf, there is still no substitute for seeing the work of art itself. Assertions based solely upon the photograph might almost be said to be based on other than the original work as far as the æsthetic experience is concerned.

has carved out beautiful planes in stone in a way to describe his subject vividly. He has sharpened his shin bones, given him a broad flat chest and a lithe slender waist. The remarkable degree of liveliness and vitality emanating from the figure is imparted by the alert posture, on the point of raising himself on his toes to step forward, but as yet not leaving the weight of the stone to be supported on less than the whole foot, with arms drawn up, eyes wide open, lips parted, in short with none of the expressive possibilities overlooked. He seems full of breath.

The light is caught and distributed in such a way as to make the solid nature of the figure in the round perfectly tangible. The planes are so simple that the eye grasps the main essentials of anatomy without effort and so is free to focus on the spirit of the thing. It is perfectly clear that the sculptor had more in mind than carving out a figure and that he had a subject which meant enough to him so that we catch its meaning in another age without knowing its specific nature. This is the best sort of subject for sculpture. It is real enough to liberate the artist's expressive powers, but not so particular as to be obscure without a supplementary title.

It is quite irrelevant to the equality of the whole that the upper arm is far too short or that the eyes are not sunken in the head. The artist, like another Pygmalion, understands enough to make his figure very nearly breathe and move, so convincing is it to the spectator. No realist could ask for more, and all this reality is embodied in a work of art, a *summum bonum* one might call it.

The strangeness of it, or that appearance usually labelled archaic, may at first inhibit an admiration of its qualities. Every work of art has the right to familiar consideration before its final merit is determined or dismissed. Everyone who looks much at

works of art finds himself going back again and again to certain favourite examples, looking to see if the same beauty once found, is still there, or if it will grow or diminish. Those works which impress us afresh with their value we tend to employ as our standards of what is beautiful in art. We cannot hope to give any work the peculiar attention from which æsthetic enjoyment arises as long as we are strongly distracted by its strangeness. For this reason one never gives serious consideration to the Puritan's judgment on the painting of the nude. As long as the ethical or psychological aspect of the subject is of prime interest for him he cannot be expected to see deeper into the art of the painting. When a work is bizarre to us we are listening to a new experience of our own and not giving ourselves that isolation, that equipoised receptiveness which we have made the basis of the transmission of æsthetic quality from artist through object to audience.

MOVEMENT

Movement in sculpture is the touchstone of good and evil. Without the potentiality of movement we do not respond to a simulacrum of life. Inertia to us is death. But in life we are accustomed to recognize and praise the province of control and discipline in our movements; we learn to coördinate our actions, to conserve and direct our energies.

The artist realizes that his work must arouse that perception of "more-living" we have discussed before and this tempts him to portray the first manifestation of life to the untrained eye. The child exclaims, "It moves." [23]

[23] Among the earliest æsthetic activities of man was the arrangement of movement into the dance. *Cf.* J. E. Harrison, *Art and Ritual.*

In sculpture we are obliged to be very strict about the organization of movement. Not only must it never appear casual, sporadic, undirected, and this includes the legion "cute" poses current in contemporary American sculpture of children, but it must never be too temporal, no matter how well composed it is. We are as familiar with action pattern as with surfaces and forms. We understand the succession of actions, one calling inevitably for another, and we expect the completion of such a series.[24] Since a piece of sculpture is not a process but an entity,[25] we must not be offended by the expectation of subsequent action where we already know the futility of such an expectation in the medium before us.

The inevitable corollary, medium, is of course a factor here. We are all familiar enough with the props and stays with which the Romans were obliged to furnish their marble copies of Greek bronzes. Stone must support itself or be supported, and bronze, too. So that nature imposes her limitations on art in a twofold manner, first in the requirements of the media and second in the requirements of bodily activity as we know it to be.[26]

[24] Lessing's *Laokoön:* "If the artist out of ever-varying nature can only make use of a single moment, and the painter especially can only use this moment from one point of view, whilst their works are intended to stand the test not only of a passing glance, but of long and repeated contemplation, it is clear that this moment cannot be chosen with too great a regard to results. . . . Furthermore the single moment receives through art an unchangeable duration, therefore it must not express anything of which we can think only as transitory. All appearances, to whose very being, according to our ideas, it is essential that they suddenly break forth and as suddenly vanish, that they can be what they are but for a moment,—all such appearances, be they pleasing or be they horrible, receive, through the prolongation which art gives them, such an unnatural character, that at every repeated glance the impression grows weaker and weaker and at last fills us with dislike or disgust for the whole object."

[25] Contrast here the arts of literature and music in which the medium is continuous, a becoming.

[26] Parker, *op. cit.:* "Since painting and sculpture are static arts, motion is always a meaning or semblance there, never a perceived element. As we intuit it in a picture motion is no mere conceptual meaning; for we feel it with our bodies as well as apprehend it with our minds. [That is, empathy.] That the feeling of motion is a value does not need argument in our age of the automobile. Its presence in painting or

Philistines of all ages have admired a tour de force in realism and particularly in movement. Here the classic example will serve as well as another. We have only to reread the notices on the work of the great Myron: "As once thou wast, O Ladas, instinct with life, when thou didst fly from Thymos swift as the wind, on tiptoe, with every muscle at full strain—even so did Myron fashion thee in bronze, and stamp on thy whole frame eager yearning for the crown that Pisa gives." "He is full of hope, and on his lips is seen the breath that comes from hollow flanks; anon the bronze will leap to seize the crown, and the base will hold it no longer; see how art is swifter than the wind." [27]

Nevertheless it can be declared with a fair degree of acceptance that sculpture is best when it approximates life in forms of stability and repose. Stone, particularly, is vastly enhanced by an emphasis on the static form. In the realization of the glyptic ideal the artist need stop short only of the inert. The durability and duration we feel to be the properties par excellence of stone should be employed to increase the significance of the object carved. When we turn once more to Maillol's *Femme Accroupie* (Frontispiece and Plate V, Fig. 4) we are held, we are spellbound, by the perception of the eternity of life and its forms in man and

sculpture, while universally recognized, is not always approved for the latter art. The disapproval rests on the feeling that the inertia of the sculptor's material is out of harmony with the expression of motion; that it is compatible only with poses that are stable and lasting. But this feeling seems to me to be based on a confusion between the physical and the æsthetic object, the physical object is inert, but as recreated in the imagination, it may be alive with the most volatile or momentary movement as in the *Victory of Samothrace* or the *Dance* of Carpeaux." I cannot agree with this separation of the physical and the æsthetic object in the perception. They seem rather, inextricably mingled, the æsthetic object must be a blending of the physical matter and the idea without detriment to either. I have tried to clarify this point further on in the relation of movement and equilibrium in art.

[27] *Ancient Writers on Greek Sculpture,* edited by Stuart Jones. Compare also the evanescence of the little statuette by Lenz, representing Pavlowa in the *Dragonfly Dance.* (Plate XXIV, Fig. 1.)

stone, and it is in the creation of this perception that the work is great.[28]

In bronze the range of movement suitable to the medium is much greater. The metal itself is so conventional a mode of representation that we are content with any handling which conforms to strict artistic canons of self-contained composition and expressive organization. Each work of art seeks to establish its isolation in space and time in order to command the proper æsthetic contemplation. It should therefore have an indrawing or centripetal pattern rather than a centrifugal one, reaching into our plane of space and time.[29] The centrifugal composition can never exceed the quality of cleverness, be it ever so diabolical. Compare two such compositions as the *Prometheus* by Adam (Plate XXIV, Fig. 4) and *For the Goal* by Boucher (Plate XXIV, Fig. 2). The virtuosity with which the media are mastered, the flamboyance and excitement of the subjects challenge our curious and reasoning attention, but this sort of attention we must be at pains to distinguish from that proper to the appreciation of art.

[28] The perception may not be identical or as specific as that with different persons but the response the work arouses indicates that some such grandeur may be found within it for him who seeks its significance.

[29] *Cf.* Vernon Lee, *op. cit.*: "the differentiating character of a work of art is that it makes you think back to the shape once that shape has done its business of calling your attention or exciting your emotions. And the first and foremost problem, for instance of painting, is that of preventing the beholder's eye from being carried, by lines of perspective, outside the frame and even persistently out of the centre of the picture; the sculptor obeys the necessity of keeping the beholder's eye upon the main masses of his statue, instead of diverting it, by projections at different distances, like the sticking out arms and hands of Roman figures. So much for the eye of the body: the beholder's curiosity must similarly not be carried outside the work of art by, for instance, an incomplete figure (legs without body) or an unfinished gesture, this being, it seems to me, the only real reason against the representation of extremely rapid action and transitory positions." Whether the last clause represents the whole truth or not, the importance of returning to the formal qualities in the work of art pointed out cannot be over-emphasized. Probably the inclusive quality, the rondeau of Carpeaux's *Dance* explains the undeniable beauty and success of this work. The movement has been translated into the greater formality of dance postures, but even at that it is exceptionally lively. It achieves a vivacity and sparkle without restlessness that fairly makes one marvel.

The associative elements in these two works comprise far the greater part of their interest. Craftsmen are often artists, but the artist should refrain from exhibiting his craftiness. Artists have been more and more betrayed into such exploits by the greedy appetite of a new sort of artistic public, untrained in traditional values.[30]

In contrariety to all our canons of repose Verrocchio made a little fountain figure, the *Boy with the Dolphin* (Plate XXIV, Fig. 6), unmatched for sheer perfection in all of art. One is speechless before it, wholly given up to the pleasure of looking at it. The pose is not a permanent one—although the wings do help to make it so—the smile, the gesture—fleeting. Verrocchio has somehow known how to balance his forces, to design and execute his figure, to inform it with such rhythm and spirit that an eternity of joy is made our own.

There is a difference to be remarked between motion in sculpture (according to Rodin, "le mouvement est la transition d'une attitude à une autre" and he sought to portray a synthetic or transitional view of the action contemplated[31]), and the representation of equilibrium where we feel strongly the equality of opposing forces, where the balance, therefore the stability, is striking.[32]

[30] Another phase of this preoccupation with extraneous, in this case, rather scientific, interests is the Futurist school. (From Sheldon Cheney, *op. cit.*): "We have declared in our manifesto that what must be rendered is the dynamic sensation, that is to say, the particular rhythm of each object, its inclination, its movement, or, to put it more exactly, its interior force. . . . every object reveals by its lines how it would resolve itself were it to follow the tendencies of its forces." The result was of course, no more than a new and uptodate kind of illustration. Its complete insignificance for sculpture may be seen by a glance at the Boccioni called *Spiral Expansion of Muscles in Action*, illustrated in Sheldon Cheney, *op. cit.*

[31] Rodin, *op. cit.*

[32] Parker, *op. cit.*: "Still another important value of sculpture is what I would call 'pose.' Pose is the attitude of the body, its 'set-up' or equilibrium, which we appreciate through our muscles and tendons and organs of equilibrium. This, of course, is only imaginatively appreciated in sculpture, but it may be very vividly realized there."

Not unlike the design of the Verrocchio is Houdon's *Diane* (Plate XXIV, Fig. 3). Here we detect clearly the elements of balance and rhythm that prolong the impression given by the other. This figure is far more academic. There is no lack of judgment in it, or design. The molten bronze is unusually lovely, only the genius is less fiery. Then by taking one more step in the same direction we find ourselves before the universally popular *Mercury* (Plate XXV, Fig. 4).[33] The weight of the metal is so manipulated that this whole figure may be supported on one foot, a very clever piece of bronze casting. The balance of parts is so exact that we expect a stability and permanency of attitude from the linear design alone, forgetting physical activity, which is, here, too, partially abetted by wings, in the assurance of so complete a symmetry. This is a clear example of the intellectual enjoyment of art, how widespread the pleasure is, how real, in good work by a clever man.

A whole series of equipoised figures grew up in Indian art from the Siva cult figures. In the beginning we spoke of the formalization of movement in the dance and here we have a rendition of that formalization into bronze. The conception of the mystic dance of Siva is so complex ritualistically, iconographically, that many western minds have dismissed it as ultimately inappropriate to sculpture.[34] But let us look at the seventeenth century example in Boston Museum (Plate XXV, Fig. 1). Aside from the perfection of abstract balance in the bronze itself, the molten limbs are lovely, while the figure is filled with a strange sublimity from within quite wanting in the Italian *Mercury*.

[33] By Giovanni Bologna.

[34] This is particularly so because of the many arms of the figure. Read Coomaraswamy's excellent apology for the theme in the title essay of his book, the *Dance of Siva, op. cit.*

What is definitely detrimental to sculpture is a scheme of movement of an intensity of expression so great that we refuse to accept, mentally, the possibility of its continuance before our eyes. Although of small scale, not pretending to monumentality, Pollaiuolo's *Hercules and Antæus* struggle with such unmitigated violence that we grow impatient of the outcome. And Bernini's *David* (Plate XXV, Fig. 5), gnawing his lip, how restless he makes us. The Baroque period in all its lustiness was a great sinner in this respect. Gigantic forces let loose, whirlwind upon whirlwind, fiery rampant horses, quadrigas prancing out of buildings, how many equestrian grandees we have feared to see charge off their imposing pedestals.

We agree, then, that in sculpture the appearance of stability is to be fostered, because of the nature of the materials and because of the permanence of the image before our eyes. Like all rules and recipes, this will have its superlative exceptions. The other pole of stolidity is equally to be avoided; nevertheless monumentality and repose, the cardinal virtues of this art, are worth the sacrifice of an academic interest in movement.

POLYCHROMY

We have next to consider the very dubious problem of colour in sculpture. The greatest variety of opinion is offered us both as to what is desirable and what has been done in the past. Roughly speaking, the general practice in sculpture did not exclude the accompaniment of colour until the Renaissance and even after that it was not totally absent. There are two methods of colouring sculpture, the one conventional, the other illusionistic. In the conventional mode we find colour used without

regard for the local tones of nature, purely for the sake of enhancing the effectiveness of the piece, either to emphasize the main masses or to decorate the figure.[35] Similarly, the use of coloured stones such as porphyry, granite, basalt is conventional. The use of such materials concentrates the attention on the nature of the medium with very impressive results.[36]

Sculpture in bronze is also colour-convention. Apart from the silvery *Jocasta* there has scarcely ever been an attempt to suggest natural hues in metal. But even bronze has not been without its transgressors, particularly of late years when chemical science has done so much to forward experiments in patines. The Bourdelle Bust of *Anatole France* is particularly offensive in its deceptive appearance of porphyry and the lurid turquoise green given to one of Maillol's torsos only exposes its limitations. Ancient bronzes, we are told, had a wonderful degree of finish. Men were renowned for the beauty of their metal surfaces which they polished and chased and picked out with gold. The somewhat restored *Bust of a Youth* in Munich (Plate XXV, Fig. 2) gives us a faint reflection of what they must have been.

There is one department in which metal and polychromy are entirely co-ordinated. In enamels we have a process combining the use of metal and the use of colour. Most people think of enamel as decoration of a flat surface, and so it tends to become, the colour is laid on. When applied to statuary this is, of course, an extremely conventional mode. The motive is the complete embellishment of the surface with as high a degree of elaboration

[35] Rhys Carpenter, *op. cit.*: "—the fact is that a judicious use of colour can enhance all those formal effects which depend upon the comparison and correlation of surfaces and areas (such effects as those of pattern and balance of masses) as well as emphasize outlines by contrasting the colour of adjacent areas. If the colour scheme be kept conventional, these advantages may be turned to account without the disadvantages attendant upon illusionary colour."

[36] *Cf.* The Egyptian Goddess Sekmet (Plate III, Fig. 4).

as possible. Early mediæval cult statues, prodigal of their fervour, such as the *Ste. Foy* of Conques, the *Silver Madonna* of Essen, the *Virgen de la Vega* of Salamanca (Plate XXV, Fig. 3), employed this mode of metal inlaid with enamels or precious metals, incrusted with jewels, exquisitely wrought. The patent artificiality of the medium, designed for its own sake, is the source of its excellence. The scale is small, the quality and intention precious. Nothing garish, no tasteless prodigality seems to rob these holy images of their sacred character.

It is in the illusionistic use of colour that we have lost our innocence. There cannot be the slightest doubt, much as many scholars long to ignore it, that ancient custom sanctioned and encouraged a highly realistic use of colour. The process called ganosis with which the Greeks treated the marble surfaces of the nude, the study and particular attention we know Praxiteles to have given to the colouring of his statues can have had no other end and aim than heightening the realistic illusion.[37] We hit upon our sophistication through a happy accident when the humanists of the Renaissance took for their gospel the ancient works they unearthed with the colour gone. "The Renaissance . . . accepted a colourless convention almost without opposition. From that time on, the tradition of unstained marble has maintained an almost unquestioned ascendancy. Today it is to be justified not as an accidental historical heritage, but on purely practical esthetic grounds since it destroys the outright illusion and thereby facilitates the peculiar power of sculpture to work on us through spatial forms of its own devising." [38]

[37] Paul Manship attempted to revive what this effect was thought to be in his daughter's portrait, *Pauline,* Metropolitan Museum, N. Y.

[38] Rhys Carpenter, *op. cit.* Hildebrand's point of view on this topic follows, *op. cit.:* "In so far as nature always presents to us a coloured environment, the statue, to be harmoniously effective, should be no exception to this, but should exist also as a

Lapidary polychromy we can be positive about. Combinations of coloured stones to produce approximations of natural colouring are nothing short of abominations. It is impossible not to marvel at the ingenuity with which the figure is pieced together, and to hunt for the jointure (Plate XXV, Fig. 6).[39] Moreover, the colours of the stones used are usually repellent in combination, harsh yellows and purples. In every respect the honest waxwork is preferable. Here we may have the clue to our marked preference for great moderation in colour. Just as the photograph set the seal on illusionistic painting by outdoing its furthest efforts, the modern waxworks eliminated the necessity of producing perfectly exact figure sculpture. Those who require it, either for work or devotion can procure it in consummate form.[40]

Whether we would have condescended to approve Greek sculpture in its original polychromy is a debated point. In their present condition the Acropolis *Tanten* certainly seem all the lovelier for their coloured borders and faint tintings in the stone. Nor is it fair to assume that all Greek sculpture would be as insipid and limited in colour range as the Tanagra and similar terra-cotta figurines. But it is hard to believe that we would whole-heartedly admire a complete coloured stucco covering of the surface obliter-

coloured impression. Nature is not artificially coloured, neither should the statue be. Colours are not here the means of representation. The first demand is that the figure should assert itself as a totality in contrast with its surroundings. And so its colour should be as uniform as possible. The painting of sculpture from the point of view of objective fidelity is a monstrous crudity."

[39] At this point the classicist rises up to declare that Greek sculpture often combined different sorts of stone without detriment to art, as for example, the *Demeter of Cnidos* in the British Museum. Here however the difference in tone and texture of the stone is not so great that it amounts to more than a means of emphasizing the head. It is more to be compared with a differentiation in finish, such as the polished face and rough hair of Praxiteles' *Hermes,* than a desire for polychromy. This differentiation enhances rather than interferes with the unity of the work.

[40] It would be futile to deny that waxworks are enjoyable. Everyone likes a visit to Mme. Tussaud, but the experience derived from these figures and illusions is not the æsthetic experience which furnishes the basis of our discussion.

ating all the texture of the stone. Perhaps for this reason the standing archaic *Goddess* in Berlin (Plate XXVI, Fig. 2) leaves us a little cold.

The great chryselephantine statues of Greece seem to fall out of any category. Ivory looks more like flesh than any other medium. But their colossal size and their draperies of pure gold brought them into the realm of artistic convention. The departure from realism, in subject as well as treatment, outweighed the adherence. Testimony to their profound beauty and grandeur dispels any doubt of the propriety of the undertaking in spite of the fact that scarcely a vestige of them remains for conjecture.

Covering the surface of a work in colour leads to the greatest perplexities. It would be pleasanter to beg the question altogether, for the more we think about it the more we are averse to this denaturing of the real medium, either stone or wood, but the more we look about us at countless examples of such treatment the more we relent. The little Rossellino crêche in the Metropolitan Museum (Plate XXVI, Fig. 3) loses none of its sweet religiosity or its simple planes by its realistic coat of paint. It is hard to imagine the kneeling *Bodhisattva* in the Fogg Museum, Cambridge, (Plate XXVI, Fig. 1), without its rich and quiet scheme of tones, so integral a part are they of the whole conception.

But the insistent colouring of the Berlin Princess, sometimes called *Queen Nefertete* (Plate XXVII, Fig. 3), is a real shock at first, it is something we have to overcome, brush aside, before we begin to see the miracle of these subtle planes, the poise of the head so justly balancing mass and tension.[41] And in the laughing

[41] Compare the stone head of a Queen in the same Gallery in which only eyes and lips are touched with paint. (Plate XXVII, Fig. 4.)

lad in the Mackay collection (Plate XXVII, Fig. 1) (called now Donatello, now Desiderio) we seem to gain nothing by the colour although it is in no way offensive. The presence of the local tones inevitably recalls us from the sculpture to a comparison with the facts of life, a comparison irrelevant to art, and detrimental to the bust. Compared with nature the colours are garish and the surface thick and cloudy.

When we survey the extensive and uneven output of the Della Robbia atelier we seem nearest to establishing a criterion for polychromy, even in a glaze medium where colour is legitimate and unavoidable. Without dissension we find that the works of Luca (Plate II, Fig. 4), with their very restricted colour range, are by far the loveliest, and next in beauty the earlier and simpler pieces of Andrea (Plate XXVII, Fig. 2). When the range of colours is increased concomitant with greater pictorialism of setting and detail we find the beauty of the work waning, irrespective of the gradually debased quality of glaze employed. Terra-cotta is, after all, rather a humble medium and it should be used with simple directness. The slightest elaboration seems stammering and clumsy; the edges thicken.

Polychromy appears to best advantage in a pronounced decorative scheme, such as an elaborate reredos. Here the colour is used to take effect in the larger whole, the gamut of hue and of gold is fitted into an architectural setting prepared for it by proportionate stone carving or contrast. We take cognizance of the decorative contribution of the whole field and not the realistic nature of each figure.[42] When we think of such a reredos we turn to Germany or Spain, those countries in which the art of wood carving was most cherished.

[42] This was the purpose of colour in Greek architectural sculpture. *Cf.* Hildebrand, *op. cit.*

In Germany and Austria the appetite for strong colours and realistic effects frequently ran away with the artist, but such is not the case in Michel Pacher's *Madonna and Child* (Plate XXVIII, Fig. 3) on the High Altar of the Franziskanerkirche in Salzburg. There is nothing conventional about the colour here, it is as natural as its maker could manage. Probably the only excuse we could find for it on theoretical grounds would be its charm, its success. Colour certainly has its place in the adornment of church and altar. This naturalism, this Franciscanism, had its place in the religion of that day. (That is, this naturalism still had religion in it.) Removed from its setting it would lose something of its savour. Perhaps in a place where we half expect a statue, a venerated shrine, we can accept a goodish approximation of reality without losing our "psychic distance" but where we have no such preconception, for instance, with the figures used on floats at religious processions, a sort of economy for actors, realistic polychromy is far less palatable.[43]

From the point of view of church decoration the Spanish reredos is certainly an achievement. In a rich setting like the Chapel of the Constable in Burgos Cathedral where light and shade, elaborate armorial bearings, spaciousness and dignity all lead up to such a climax, the late Gothic golden reredos by Gil de Siloë (Plate XXVIII, Fig. 1) is a perfect appointment.[44] The gold gives the dominating tone as the architectural niches and canopies give the dominating design. The range of colours is limited and subdued, more of blue than any other hue. Instead of a multiplicity of distracting detail, this intricate altar conveys

[43] Abortive attempts have been made of late to adapt polychromy to our museumized tastes, abortive because in these attempts the colour seems to have so little meaning, almost an encumbrance to the formative idea of the piece.

[44] This is an attribution usually accepted. *Cf.* the authentic reredos of Miraflores.

the look of a rich and handsome large scale design. The governing concept here is that of architectural sculpture.[45] It considers suitability to place and purpose, it is not carving for itself alone. These little figures taken one by one, apart, would lapse into insignificance, seem prettified and mannered, inconsequential in their religious expression.

But it was possible to carve a single figure of wood, paint it and have it deeply expressive in every way. The Mary Virgin from some now dismantled Deposition group (Plate XXVIII, Fig. 6), standing so gently in the San Marcos Museum of León, is religious and sculptural beauty incarnate. Her colours are faded and peeling off, but so simple and grand are the lines and planes of this figure that we cannot feel that any amount of paint could have obscured her loveliness. A lost art, perhaps. Better for us to work out our monochromatic salvation first.

But what of the very certainly intentional illusionism of Spanish sixteenth and seventeenth century wood sculpture? (Plate XXVIII, Fig. 5; Plate XXIX, Figs. 1-3.) We must admit a very great verisimilitude with life. The quality of art in these works, and it is quite impossible to deny that quality, may be discovered best by a detour into the arts of the theatre. It is usual to accept acting and staging among the arts, apart from the play as literature, and in doing so we refer to elements other than the very palpable illusionism of real people making believe to be real, though other, people. These elements must be reducible to formalizing factors, such as pattern in gesture and movement, a wealth of conventions; in short schemata as fluctuating as the material of the musician. Herein lies the difference from the plastic arts, sequence in time is contrasted with isolation in time.

[45] See above, Part III.

But through this altered medium, the changing expression of body and voice, the actor is about much the same business, he is trying through a representation to convey a compound of emotion and thought, he "creates a character."

These Spanish sculptors, like the good Mediterraneans they were, knew familiarly the arts of mime and their emotional effectiveness. We must keep well in mind the initial purpose of this sculpture. Not a man was engaged in the prosecution of Art, everyone was in the service of religion. These commissions had a purpose, a religious aim. The astonishing thing is that they turned out to be art. When the artist set about making a figure of the highest possible emotional intensity he turned unconsciously to the manner of the great tragedians. He knew better than to give his Saints the aspect of purely human mourners or sufferers. These sculptures are indubitably theatre. The postures, the gestures, are attitudes, not transitory movements. Pantomime and motion pictures make use of signs for expressions. Register sorrow—that is, not a series of expressions but a formalization of one, an idea of the face significant of sorrow. We are making a mountain of explanation out of a mole hill. We all know very well the nature of a mask and why it has been employed. (Plate XXVIII, Figs. 2 and 4.)

The difference between a transcription of suffering at any given moment and ideated sorrow is clear in the case of the *Mater Dolorosa* attributed to Montañes (Plate XXIX, Fig. 1).[46] Here, if ever, we might expect the distorted features of agony, but although the Virgin is suffering, the manner of the portrayal is immobile. When a man employs selected, economized means,

[46] Now in the Victoria and Albert Museum, London.

beautiful in themselves, to the end of conveying an emotional idea we have every right to expect a work of art.[47]

These sculptors furthered their chances of success by employing a restricted, although absolutely realistic range of colours. There is no distraction from the colour or the pattern of the materials imitated. In fact the polychromy is so completely convincing of life, that the spectator is left quite free to look at the expression alone. He accepts the simulacrum and contemplates its nature. Nothing short of perfection will do. It is the peculiar glory of this period that it produces not one but several such images.[48]

We conclude that colour is best used sparingly and in objects of moderate scale. It cannot add much to monumental works where the task of the eye is already a heavy one because of the scale. In receiving the total impression intended by a work of sculpture the eye is called upon to resolve all its parts into a single perception of the whole which is then conveyed to the appreciation of mind and feeling. Each additional item beyond the form itself, whether of posture, surface, or colour must be considered in the light of the effort of the eye and as little as possible should be interposed between the real significance of the work and its beholder.

UGLINESS AND BRUTALITY

Hitherto we have been discussing realism in treatment. But many who speak of realism are concerned with subject matter and as often as not they imply an ugly or brutal subject. Whether

[47] Compare the discussion above on the Caryatid. The form does not preclude a work of art, but the nature of the form approaches that border-line where the least weakening of the imagination will be fatal.

[48] *Cf.* the *Magdalen* and the *St. Francis* by Pedro de Mena and another *Mater Dolorosa.* (Plate XXVIII, Fig. 5; Plate XXIX, Figs. 2 and 3.) But when they are bad they are horrid.

the implication is there or not, it remains evident that ugliness and brutality have more than a few times claimed the attention of the art public in a powerful and arresting manner.

Ugliness, in so far as it can take on the stirring qualities of art, is better suited to literature and the tragic canons than to the finite modes of sculpture and painting. Although a powerful performance on its own account no one could safely maintain the Rhodian *Laokoön* (Plate XXX, Fig. 2) comparable to the epic grandeur of the literary source.[49]

Is it strange that other examples which come to mind are also derivatives and transcriptions from literature—Rodin's *Héaulmière* (Plate XXX, Fig. 4) and his *Ugolino?* Sculpture is too concrete for horrors, especially as any expression of agony entails an intensity of expression or movement which we cannot conceive of as lasting.[50] The permanence of stone or bronze makes it unbelievable or unbearable. Such suffering as Laokoön's cannot last the space of time we regard it, the victim would be released in death. In this respect the representation of great agony or horror encounters the same restrictions as excessive movement, discussed above. If the artist tries to compromise his strenuous movement, or his terrorizing theme with formalities of composition he is due to fall into the insipid attitudinizing of the *Rape of the Sabine Women* [51] or any other of the Baroque variants on the idea.

[49] This statement calls to mind a pioneer work in this field of inquiry—Lessing's *Laokoön,* although it is not the point he makes. He was among the first to insist upon the difference between the arts and to analyse their several suitabilities. So continuous is the laziness and imitativeness of the human mind that after all these years the lesson is still to be learned. Our concerts are filled with landscape music and our pictures with narratives and dramas.

[50] *Cf.* the *Prometheus* (Plate XXIV, Fig. 4).

[51] By Giovanni Bologna. Obviously no real horror was intended or they would not have been in such wide demand as garden pieces for Archbishops so that our consideration is not of a department of realism but a sort of tongue in the cheek theatric trumpery.

We are not rehearsing here the nature of illustration and its significance in the realm of art. What we wish to determine is whether bald realism, as we say, can ever merit æsthetic attention. The Indian literary canon says:[52] "There is no theme whether delightful or disgusting, cruel or gracious, high or low, obscure or plain, fact or fancy, that may not be successfully employed to communicate æsthetic emotion."

Many of our greatest artists have hunted out the ugly and the vulgar as their medium of truth telling, from Dante and Milton to Joyce, artists whose concepts of beauty and whose dedication to art were unquestionable.[53] On the other side of the ledger we are faced with the unpalatable exhibitionism of men who are better called egotists than artists, so that we find our basis for discrimination once again in the attitude and intention of the author, which must as inevitably radiate from his work as goodness and kindness of heart from the human face. So patent is this mani-

[52] The *Dhanamjaya.* See Coomaraswamy, *op. cit.*

[53] Parker devotes a chapter of his *Analysis of Art* to a psychological interpretation of the cause and meaning of the painful in art. The following excerpts are nowise representative of the fulsomeness of his argument, but they may suggest a few of the lines of investigation entailed by the subject. He says that in everyone there is the tendency to revert to primitive methods of desire. "Art provides a medium through which the more animal side of our nature may receive imaginative satisfaction. . . . When for example we find the torture of a saint portrayed *con amore* we cannot help drawing our own conclusions as to motives, nor can we acquit a Signorelli of a savage joy in his pictures of the damned. Dionysian art (i.e. where the expression of the primitive is disguised) is a perfect image of the dual nature of man and the conflicts between his two selves. For on the one hand there is a pleasure in the expression of what is repressed and under control, and on the other hand, this pleasure emerges only under the resistance of civilized habits and sentiments. This resistance creates a feeling of horror or repugnance which is painful. Whether or not there shall be a balance of pleasure depends on the individual." . . .

"There is . . . the intelligent realization that in art we live in an imaginary, not a real world; that the occurrences there are make-believe of our own, and so need not weigh heavily upon our consciences, and that, finally, the primitive trends, so severely disciplined in action, have perhaps the right to a satisfaction in the imagination which is necessarily harmless."

"Satire may be regarded as an indirect or oblique method of portraying ideals . . . It follows that there is not nearly so great a difference between romantic art and realism as is usually believed. An example of this is Tolstoy, whose realism was always at the service of ideas of betterment. The kinship between realism and idealism is

festation that we need never hesitate to give our response to it proper consideration.

The man, therefore, who is going the hard way of finding beauty where none at first appears, is the one who is working on the larger aims of life. He is the man who is trying to bring into one comprehensive meaning the myriad variants of his universe. It has been said that every artist is an idolater. Certainly he worships the meaning of life, often enough without elucidating the significance he profoundly feels. Either he senses the unity of the universe or he is challenged to hunt for the basis of its diversity so he tries to coerce a meaning, a beauty, a spiritual or æsthetic value, as you will, out of an object which to his well-trained eye appears far on the periphery of an ideal or a classic organization of forms. Spiritual values in art often come strongest through this deep reverence for nature, partaking of the

illustrated by Rodin's *Old Courtesan*. We recognize that even this is an oblique expression of a wish . . . it too expresses the desire for beauty."

"The truth is that for both artist and spectator evil itself, when presented to the imagination, is welcome on its own account. Perhaps man always shuns the actual experience of evil, but not so the knowledge of the imagination of evil. The very things that he loathes and fears are fascinating to his imagination . . . One of the simplest values that may accrue from the representation of evil is the satisfaction of the desire for knowledge. . . . It is characteristic of artists that they keep fresh and vivid to the end the curiosity that is one of the charms of childhood. They are always seekers after experience, partly because of abundance and strength of desire that needs much to feed on, but partly also because of the wish to expand the range of their knowledge of life. A large part of art is the expression and realization through the imagination of this wish. . . . It is a mistake to suppose that the interest in knowledge functions in art unmixed with other motives. It is always ancillary to other interests; it never, I should say, functions pure. The imaginative extension of the mental horizon occurs in the service of emotional stimulation and expression."

"To use again the language and ideas of Goethe, man has the pressing need to come to some understanding with himself concerning life as a whole, and particularly concerning the most baffling element of it, evil. Man must face the facts, all the facts, and find a way of living at peace with them and with himself. It is essentially this purpose . . . that is fulfilled in the more reflective representations of evil, like the *Old Courtesan* of Rodin . . . For them [artists] knowledge was the indispensable means to a complete adjustment to life . . . Romance represents our several wishes as satisfied in the imagination, while realism by exhibiting them as denied, nevertheless fulfils man's ultimate wish for inner adjustment to the world as it is."

humility of those who have been called saviours of men or heroes who have laboured.[54]

It is immediately manifest, this searching for meaning, this alignment with unity, and it informs a work of art with that arresting power which moves alike the layman and the connoisseur. Donatello is our best corroboration, especially in his *Prophets* (Plate II, Fig. 6) and his *Mary Magdalen* of the Baptistry in Florence.[55] Few artists have the capacity to achieve greatly or repeatedly in this troublous way.

There are two ways of approaching the performance of art. One might call them the way of the Benedictine and the way of the Franciscan, since art is a dedicated practice. The Benedictine immured in his cell wrestles with himself and hopes out of his travail to bring a universal truth to tell, in as much as every human soul is in itself a microcosm and a mirror of its world. This is a hard way and an inspired way. The Franciscan feels he cannot depend on himself alone, he does not know his place in the vast scheme. His knowledge comes to him through contact and experience of fecund nature rather than through his unassisted imagination. Now and again in his ordeal he catches glimpses of the inner order of the whole and these he tries to seize and set down. This is the lustier way, no more courageous than the other. Sometimes bits of dross cloud the perfection of his vision. As the other way may be purer, so it may be weaker, less current in the hearts of men.

[54] Parker, *op. cit.*: "Artistic representation, far from being a reconstruction of an alien, perhaps an evil reality, is rather communion with the Divine and with oneself. Art that makes everything lovely to the sense and perfect in the harmony of its design, transfigures also the seemingly evil life that it may represent and makes it good . . . This attitude, so foreign to the ordinary practical and moral man, is nevertheless, the common thought and living faith of artists and poets of all ages . . . And whoever understands it possesses the key to the appreciation and comprehension of much of realistic art."

[55] *Cf.* the John Baptists discussed above. (All figures on Plate XXIII.)

This is the same dualism men describe as Classic and Romantic, as Objective and Subjective, as Oriental and Occidental. Some see hell as purgation, fire as refining; others learn to breathe the thinner, icy air of high places, both declare the challenge and assume the cost. It is not very hard to see in sculpture offered at any large exhibition whether the artist has been willing to pay for his materials for the sake of his idea, or whether with a bankrupt idea he expects us to pay for them. *Noblesse oblige.*

There is perhaps more than a difference of degree between imaginatively created ugliness and imitated ugliness. The monsters of the ancients, harpies, sphinxes, dragons, the mediæval and oriental devils have so strong a purpose, so vital a need of creating an emotional response that they usually far exceed the product of a realist working only in our realm of visual experience. The ugliness of such a body as *Héaulmière's* (Plate XXX, Fig. 4), such a subject as Donato's *Judith* (Plate VIII, Fig. 6) decapitating the sodden Holofernes is so specific, so common that little imagination can enter into its execution. Michelangelo's *Bacchus* (Plate XXX, Fig. 1) is in reality a denial of the imagination,—since the god of wine perforce imbibed excessively, he shall be portrayed as he really was—the god of divine inspiration is reduced to the image of a drunken youth. Since the artist has expended little or no imagination there is no demand on the observer to furnish any.

That there is a distinction between the horrific and the merely ugly, the created and the analysed, will appear from a comparison of the *Wrestler* of the Terme, in Rome (Plate XXX, Fig. 3), with one of the Lung Men Guardians or a Japanese God (Plate XXX, Fig. 6). Or again the damned Sinners of the Vézélay capital (Plate X, Fig. 1) with the *Woman Doing Her Hair* of

Jacob Epstein (Plate XXX, Fig. 5). The world is too full of a number of things to make it wise to place restrictions on the artist's choice, but having chosen he must submit to judgment on his grasp and his performance, on his reading of the subject.

REALISM, CONCLUSION

Realism is not today a prominent feature of our æsthetic. For that reason we can make so bold as to survey and pigeonhole it. Its properties of surface, action and colour have not disappeared from use, but have become a part of different goals and interests. The whole endeavour of realism as an aim in art diverts the interest and the response of the spectator from æsthetic contemplation as we have described it, to a much less elevated plane of attention where feeling is eliminated in favour of a scientific exercise in which an intellectual comparison of known and observed facts takes place. It is hoped that we speak today from the vantage point of realism returned to its rightful place, neither the exaggerated position of the recent past nor the total eclipse of the immediate past.

PART SIX

The Contemporary Creed

I. The Inheritance of Eclecticism and Romanticism, example Bourdelle; which led to Exploitation of the Primitive and the Exotic, example, Manship; the Pessimistic Outlook derived from the foregoing; Negativism and Assimilation.

II. Function of Sculpture today: Religious Uses, compare Mestrovic and Faggi; Monumental Commemorations and Portraits; Architectural Sculpture today and the partially evolved Decorative Styles now current; the Art-Form *per se* and the relation of the Museum to art; Animal Sculpture as a genre.

III. Significant trends in the twentieth century: Position of Representation; Degree of Intellectualism: Freak Performances in Cubism, Futurism, Dadaism; the work of Brancusi, Nadelman, Archipenko; the Classic Point of View, a beautiful figure for itself alone.

IV. Short notices on Outstanding Individuals of the twentieth century; the French School: Maillol, Bernard, Parayre; the German School: Hildebrand, Lehmbruck, Kolbe; the American School: Jo Davidson, Epstein, Lachaise and Storrs, Laurent, Maurice Sterne.

V. Possible Deductions from the preceding topics: Significance of the terms "National" and "International"; Contemporary Insistence on Factors of Design, extended Medium, and Expression; the Intellectual and Emotional Consciousness of today.

The Contemporary Creed

THE INHERITANCE OF ECLECTICISM AND ROMANTICISM

WHEN we approach the labyrinth of our own production we find many things to trouble us. We find a welter of theory possessing even the artist practitioner. We find him faced with the universe. In former days the artist was peculiar who knew beyond the style of his immediate forbears and associates. If a north European made the trip to Italy he still saw little beyond the masterpieces upon which his own artistic tradition was based. He was brought up on a limited fare from which a personal departure was possible.

Another period in history was reduced to just such a debacle of taste and values as our own wherein traditional practice and schooling was interrupted by the discovery of new worlds. When the Renaissance in Italy suddenly recovered the classical past, as we are fond of saying, it lost its balance over Greek and Roman art, threw out its Byzantine and local bases, denied its parentage and fell to imitation in default of an orderly creative evolution of its own forms. The vision was too blinding for discrimination. It is at least probable that the evolution of Italian art would not have been greatly different without this baffling intrusion of classicism. The elements contributed by classicism hastened the process, they did not alter the ingredients. When the classical achievement as they knew it, was assimilated—it was an arduous, protracted process—the thread was taken up and spun again.

We have archæology and the probing scientific taste of our own day to thank for the revelation of primitivism.[1] This discovery

[1] Harrison, *op. cit.*: "The cult of savagery, and even of simplicity, in every form, simply spells complex civilization and diminished physical vitality."

of the quality and beauty of ages and styles heretofore inaccessible to us, spiritually at least, was just as inevitable as the recrudescent classicism of the Renaissance. We approached it from every angle. History and psychology, whose moulding force upon our time we can scarcely determine, led there as unswervingly as our purely artistic development.

The broad back of Romanticism carries this complex burden of forces and interests, all of them external, artificial in relation to the plastic arts. This belief in history, this eclecticism, this applied philosophy of artistic proprieties, all of it is essentially irrelevant to art. The rich and conflicting personality of Ruskin summarizes the problem. Here was a man of taste and feeling continually vouchsafed glimpses of truth which he frequently lost by applying brains and binoculars to the external eye. The age in which he lived forced him to make art as plausible to the mind as science.

The inevitable sequel of all this mental activity in and about the world of art was a new ingredient, the artist's consciousness. Heretofore artists worked naturally, without much question, in the tradition of their predecessors, seeking to alter and improve that expression and to mark their own work with a personal style and feeling. But these alterations, although frequently expounded in an elaborate way, were not systematic mental premeditations. The burden of thought troubled the artist no more than the example of the past. He felt quite equal to it.

With the intrusion of Neo-Classicism and the archæologically imposed canon—to be distinguished from an artistically imposed canon or style-formula—the world sanctioned the presence of intellect in art. Intellect and art have often been thought mutually incompatible, sense and sensibility in antithesis. Now Lilith

seems to have accepted Adam into the Garden. Recent years bear the mark of his uncertain, querulous egoisms.

We have suggested above that evolution and progress are not part of art, but when we speak of movements, Neo-Classicism, Romanticism, Eclecticism, Primitivism, we are employing evolutionary terminology. But this evolution is not so much one of art as of an attitude toward art which is present in the mind.[2] As an element of our thinking life it moved from one thing to another, it worked itself out. Once set in motion it followed its course to the end. The goaded, restless eclecticism of the nineteenth century turned into new channels, finally,—after a tremendous effort to resolve itself into primitivism,—exploding into abstract form. The mind could do no more.

Before this time, the artistic exploits of ages less savant of idealized naturalism than the Greeks of the sixth century, had interested only our historically or archæologically minded observers to any indicative degree. When we at last threw over our realistic criteria and beheld, not only the classical material preceding our canonical age (the late sixth and early fifth centuries B.C.), material whose charm had been active but unexplained for a long time, but also, from our midst, the glories of that pre-Gothic age, and, following close upon this, the appreciation of the art, in any complete sense, of the Orient, Africa and Central America. It was too much. We felt unworthy. We worshipped and fell down. All of us are not yet off our knees and back at work. Some artists are still feverishly practising alien modes—sometimes Oriental, sometimes Negro, sometimes early Greek.

We can do no more than offer a preamble to contemporary

[2] Geoffrey Scott, *op. cit.*: "—the philosophy of evolution—vast in its sweep, universal in its seeming efficacy, now less an instrument of science than a natural process of the unconscious mind."

sculpture, which as a style is still in its formulative period. Cursed with a poor enough heredity from the preceding period and obliged to serve many masters, our sculpture has as yet shown very little real attainment. The eclecticism and Romanticism of the nineteenth century was a very heavy handicap. Gauguin's painting in Tahiti is the natural outcome of Romantic taste and the hectic variety of Bourdelle's sculpture has to be explained by aims and practices inherited from the overpowering personality of Rodin.[3]

Far from being any imitation of Rodin's work, Bourdelle's is just as up-to-date for us as Rodin's was for his time. Note the taste for sixth and fifth century Greek lineaments, the increased stylization, all the little turns of fashion we recognize as belonging to us, and parallel to similar feelings in painting and writing. As with Rodin, a literary sentiment or an archæological nostalgia pervades them all, the *Madonna,* the *Heracles,* the *Centaur* (Plate XXXI, Figs. 2, 4 and 6). Bourdelle is a man of tremendous talent and force but he seems to be exercising that power in an outworn mode. It would not be surprising to find him remembered at last for the beautiful ensemble of decoration in fresco and stone relief for the Théâtre des Champs Elysées (Plate XXXI, Fig. 3). In the monumental field his *General Alveár* is certainly his greatest achievement (Plate XXXI, Fig. 5).[4] Once it had been set going the eclectic point of view had to work its

[3] Bourdelle was Rodin's favourite pupil and later his collaborator.

[4] Like Rodin, he was articulate in prose as well. Extracts from the master's words kept in a diary by Arnold Ronnebeck, published in *The Arts,* October 1925: "Pain is the effect of the universe in man. The more man suffers, the more he grows as a whole."

"A nation leaves sometimes only one single great poem, but he who has sung it has carried the whole burden of suffering of his whole nation; this is the destiny of each creator. He who can see, suffers. And the more he sees, the more he suffers. Because, in proportion as he sees beauty, it recoils.

"The physical look stops at the letter of things. Pain is only born when internal

poison out of our system. This is the occasion of the wave of Primitivism and Exoticism we have just passed through. Having imitated the Renaissance and the Middle Ages the archaistic artist turned very naturally to the earlier Greek manners, to oriental conventionalism, and at last, exhausting every previously known mannerism, fell upon the example of savage art. We are told that this primitivism was aped because there alone Expression and a kind of emotional simplicity were to be found, limpid and pure.[5] But surely the explanation follows the act, expres-

effort separates the plane from the letter of things and makes it retreat to the spirit, as illustrated by the sculptor working at a bas-relief.

"Our work must be our confession before the inner revolt of the universe. It must tremble with our own being in order to be great with our own truth.

"If the end of man is veiled in darkness it is because we are not able to look into the world to come. But there is no 'end.' Nothing is ever 'finished,' nothing is ever 'done.' The end would be the nothing, and the nothing we shall never see.

"The beauty of sculpture lies in the interior construction, in the architecture of masses and volumes and their composition. I myself have about thirty different ways of working. Each depends upon the character of the model, but the laws are always the same. They are the same in sculpture, in painting, in music and in poetry: always the architecture of the big masses, their construction and harmony, decorated and interwoven with subordinate details.

"Sculpture is logic. In order to be an artist, one must be wise, but sometimes one must be able to look at the world like a child, knowing everything, and being able to be a child. [*Cf.* Wyndham Lewis' "Cult of the Child," in *Time and the Western Man.*]

"No really great work of art has been done instinctively. Man has not been created to work under the influence of instinct alone. He must know what he is doing, in order to create something good. The beautiful Gothic statues of the cathedrals have been worked out after sculptural laws; the old masters were perfectly conscious of what they were doing. It is absolutely impossible to create such sculpture without the knowledge of the science of volumes, of the logic of architecture and the subordination of sculpture to it. But the Gothics, like the Greeks, were in possession of this knowledge.

"Only the most severe spiritual discipline creates a work of art. Its beauty and grandeur lies in analysis. Only he who knows his model thoroughly is allowed to represent the forms of nature by an interpretation of his own. Do not think that you know your model when you have been working from it five weeks. One must be able to work at one foot or one hand from two to three months.

"Only when you have really seen each profile, only when you have compared each volume to the general volume of the whole, are you capable of making a sketch or an interpretation of what you have seen. Not before. Because only after you have done that, you know that the big plane which you are cutting in your clay with one stroke, is composed of a hundred smaller ones and of a hundred thousand profiles."

To persons conversant with the involutions of literature and psychology these studio homilies furnish a perfect gloss to the sculpture.

[5] Helen Appleton Read, "Robert Laurent," *The Arts,* May, 1926: "Probably the disconcerting vitality of Negro sculpture has had a greater influence upon modern sculpture than any of those cited influences. With the discovery of Negro sculpture came the

sionism was a justification of the cult of the primitive, the last stand of artificial dogma. This admiration of the savage is no twentieth century novelty. The state of nature was endorsed by an earlier Rousseau than the Douânier. The bitter truth is that it all amounted to just another imitation.

Except in the quality of the execution it is only too apparent that we have little more to boast of in the work of Paul Manship than in that of the Græco-Roman archaizing school mentioned before. All that manner, style and taste—added to superlative craftsmanship—can do may be enjoyed in Manship's work, but there is no meaning inside of it, the pieces are all outsides (Plate XXXII, Figs. 1 and 5). An exhibition of his work creates a curious indifference in the beholder, like a plethora of jewels. He is happiest in his small and exquisite bronzes, admirable objets d'art. The world has room for such pleasures. But in the larger works the manner runs away with the matter.[6]

Panegyrics on Negro sculpture have too lately filled the press to require comment (Plate XXXII, Fig. 2).[7] A good many emulations of African woodcarving have appeared in the French Salons. The poverty of any sophisticated imitation of primitive art appears from a comparison of the Maya head in the Fogg (Plate XXXII, Fig. 3) with a Gauguin, a Brancusi (Plate XXXII,

revelation that an object could be plastically moving without having any ingratiating qualities other than pure form." What that seems to mean is that the artist looking on the latest icon, with a sigh of relief, says, "We don't have to think, either. We will be simple, then we will be artistic." But all the time he was determining to be simple.

[6] The head of *John at Salome's Feet* is strikingly like the *Æginetan Warrior* head of the Acropolis Museum. The work of Alan Clark is a recent success in the same category, exhibiting somewhat less taste and technical prowess. (His first showing in New York was in the autumn of 1927.)

[7] Marius de Zayas, "Negro Art," *The Arts,* March 1923: "Negro art has been to the white man a fecund revelation. It has re-awakened in him æsthetic qualities that were obliterated by his own civilization, and in bringing them back to him he adds them to his already acquired knowledge in order to go forward into the realm of art."

Fig. 4) or an Epstein.[8] These are only random items in a large and popular manner, but they should serve to point the moral.

This behaviour is causing despair among the camp followers. The commentators on our civilization see this state of affairs as one of desolation and ruin. They fail to concede the possibility of assimilation, they think we have sold our birthright for pretty inferior pottage. This is the feeling so brilliantly expounded by Wilhelm Worringer:[9] "—we know how, in our modern expressionist perception, as in a fine and delicate lens, all the lines of the great expressionism of the past suddenly met and were focussed, and that in this way, receptively and perceptively—but not creatively—we had a glimpse of what elemental art is—Gothic, baroque, primitive and Asiatic art, these suddenly revealed themselves as, this, I think, is certain, they had never revealed themselves to any previous generation. These things had for long been looked at; now all at once we really saw them. . . . But the closer they came to us as percipients, the farther were they from us as creators.

"—the more our power of seeing this true, metaphysically legitimate expressionism of the past grew, the more our insignificant, studio expressionism crumpled into that miniature form beyond which no desire, however strong and deeply felt, can now carry us civilized Europeans.

"At no period has so much been consciously demanded of art

[8] Barlach's woodcarvings are intended to bring the rugged vigour of the peasant into the circles of the effete. (Plate XXXII, Fig. 6.) In most cases their strenuous overstatement defeats their purpose. Whatever their intrinsic merit may be they are pretentious in a public salon. The costume usually betrays a taint of mediævalism.

[9] Wilhelm Worringer, "Art Questions of the Day," *Monthly Criterion,* August 1927: This article is quoted at considerable length because of its great significance for our times. It represents a most thoughtful research, and a most reluctant relinquishing of a cherished treasure. The conclusions forced upon him are not the fruit of aggressive destructiveness. To him they are sadly unavoidable. The sympathy for his subject, as well as the breadth of his mind, make this author acutely pertinent to us.

as today, when it is doubtful whether we possess a formative, creative art in the deeper sense at all. But is the purpose and end of art really achieved in the production of individual artists? Can it live on in artists long after it has perished as a social function?—it becomes clear that the fate of art as an inevitable social and cultural entity was sealed as early as the end of the Baroque period. Its real immediacy ceased then; its secularization was even then a fact already decided on. . . . if we say that post-baroque art began to be a mere externally imposed ornament on the body of our culture, ornament as the product of a sublimated play-impulse, that is, a luxury function of the artistic imagination.[10]

"It is true that there had been a spiritual art; the only mistake was to think that there could be one today. For one of its necessary conditions is a spiritual responsibility, which we have irretrievably lost, and which for that reason exists with us only in programmes and no longer in our souls.

"The social evaporation of the concept of art, or rather the fact of art, in our time, perhaps impresses itself most strikingly on our consciousness in the fate of plastic art. It is in the sphere of plastic creation that we are most readily inclined to allow that art has ceased to be a matter of natural and social significance. Plastic art is today no longer inevitable. It is still with us, but socially it has no existence;[11] socially speaking it is rather a foreign body, which from habit, for reasons of tradition and convention, we tow along with us, and for which there is no longer any question of finding external sites—our memorials and statues today are at the best ornaments of squares—because it has en-

[10] See Parker, *op. cit.*, and others on the importance of the artistic imagination as a function, as well as its status in relation to play, the dream, and religion.

[11] This has all the air of a paradox. Perhaps the fault lies in our understanding as much as in our art.

tirely lost its organic place in our social structure. It is true that we still have great sculptors, but there is no longer any sculpture in the sense of a natural social growth. It is marvelous how the truly great sculptors of our time, Rodin, for example, have fought against this social process of elimination of their possibilities of artistic expression, and how in this very struggle, through this very struggle, they have attained a maximum of plastic exaltation. And yet here too what ultimately remains? Tragic fragments of a vain endeavor. These too are not immediate facts, but admirable museum pieces under glass. Splendid failures. The air of the museum floats round all our artistic creations.

"Thus we are most ready to acknowledge this homelessness, this played out social part, in the case of sculpture." [12]

How do we know that the Museum is not a legitimate factor in our social scheme? Many feel that it is something more than a Morgue or a Valhalla. It may have a part so significant in our group life—since we neither live by princely patronage and grandeurs or on a large scale ourselves—that it has been able to raise up to itself a special product, an art as peculiarly its own as Versailles or Amiens. It is acknowledged to be the only common ground between artist and public, a middle man with all the errors of that mode of commerce, but still a link. The difficulty is that as yet the Museum with its men of knowledge and ability has left the exercise of this really significant function to the Salon or Exposition. In so far as the art of the past is part of our life in art the Museum has gone far in making art accessible to us, in inculcating an æsthetic appreciation. When the force of Museum taste and selection arrives at a point of exercising enlightened

[12] Is it after all the old, old justification of art by social import and utilitarianism? See below for further excerpts from this article.

pressure upon the artist producer, the public will be even better off, perhaps, than under those other ages commonly called golden.

The diffusion of our lives, the delegation not only of power but of activity, the degree of organization we accept in daily life, has resulted in such an extension and seeming decentralization of our sapient lives that men are prone to despair of our civilization, to groan and cry out, "I cannot master this new mode—what I do not understand must be the debâcle." The increasing pessimism of writers of philosophical bent would be alarming were it not for the incessant and vigorous, the insistent production of our artists.[13] The world is literally deluged with art. Instead of needing it less, a vast proportion of the population seems to need it so much that it is willing to go to the very great trouble of making it, and to an unparalleled monetary expenditure for it. In this instance we may safely say that quantity is indicative if not conclusive. We seem to be in the throes of a mighty assimilation.

[13] W. Worringer, *op. cit.*: "If we look closely, we find that today we have all half-feelings and act more than ever as if we had complete ones. We drag around with us an ideological superstructure of emotional and other conventions which we for long have ceased to carry out and only pretend to carry out. An uncanny play of phantoms. With honesty—with almost brutal honesty—this anarchy of values is displayed today, but this honesty has no positive ring; it is only the precipitate honesty of the tired-out liar. . . . What we need however is an honesty with a positive ring. This desirable and fruitful honesty . . . is the cause of our no longer trying to be productive in a deeper and more central sense, in fields for which we lack the inner conditions. Of course pictures will always be painted because there will always be people who are obsessed by a beautiful sensuousness of the eye and for whom it is a natural necessity to express themselves in line and colour.—But let us no longer persuade ourselves that these people are today still discharging a vital cultural and social function, and that they are still coöperating in the foundations of our cultural economy. No—they are delicate specialists on the margin of what is today vitally necessary and indispensable to us. Let us not confuse these marginal notes of our culture with the text itself. The place of art was once in the text, in the very middle of it; today its place is irrevocably on the margin, and all assertions to the contrary are based on an unconscious fiction. Let us therefore calmly affirm this marginal existence of art, let us calmly accept artists as specialists in a creative process which today is no longer vitally necessary and immediate. But let us not value them less because of this limitation; only let us no longer do them the injustice of placing on them the whole burden of past ideologies. Finally, let us once again be modest in our demands on art: only in this way can it still give a touch of glory to the evening hours of our culture.—Never has art been treated as a matter of course more than now when it is a problem."

Granted, as Worringer says, that the vitality of our expressionism is abating and that never before have we so clearly perceived the quality of the past, may we not allot ourselves a bit of time to digest these revelations? Has it been the record of the past that revelation stultifies or spurs? Knowledge should not mean annihilation.

The inevitable eclecticism of the assimilation is of course unpalatable, but is it too presumptuous to hope for an issue out of this affliction? In our day of throwing repressions to the four winds, it is only natural to find artists committing all manner of follies, but if our psychological doctors are right, nothing should put them sooner on the track than this very libertinism. Bad art speaks for itself in clarion terms as every real artist knows.

In such a flood of art we cannot hope to be spared much mediocrity, even to feel that mediocrity is all there is. We must try to recall the elimination of time and taste which leaves us but the worthier examples of the past. We should not be lazy about our discriminations. If enough people come away from a big exhibition with the real conviction that the work there is stupid something might be done about it. As it is, artists themselves go and often are the better for it.

Just as our way of life has made us obliged to accept a constant din of noises, a constant stream of movement before our eyes, so we shall have to learn to accommodate ourselves to something more strenuous, but perhaps no more fatal, in our life of intellect and art. People resent the effort demanded to comprehend the theories of Einstein no more, probably, than at another time they resented Copernicus' dislocation of their universe.[14]

[14] Harrison, *op. cit.*: "Modern life is not simple, cannot be, ought not to be; it is not for nothing that we are heirs to the ages. Therefore the art that utters and expresses our emotion towards modern life cannot be simple."

This deep discouragement about the arts and culture does not seem to tincture the mathematical metaphysicians or the scientists. They seem to have courage to go on, perhaps because they are peculiarly adept in the machinery of our existence. But is this ncessarily a reason for confining all our powers to these intellectual spheres? Perhaps the contemplative, the reflective activity we call art, cannot properly root itself without some satisfactory cosmology. Until our philosophers have dowered us with a finite and comprehensible universe—no one knows what to believe today—our artists may remain in a fuddle. Any period of transition—political, literary, religious—is marked by a shadow of negativism. The widespread deprecation of this negativism should accelerate our release. Most philosophers recognize the useful inevitability of destruction. We had to free ourselves from many tenacious encumbrances, artificial feelings and fast-set moulds of thought. It is still too soon after the battle to accept discouragement. Must all our thought, in every mode of life, be introspective? So it appears. But if any judgment of the present must be introspective, let it be mindful of a gesture of acknowledgment.

We cannot belittle the problem. It may be that the overwhelming glory of the past will be too much for us. Art is only one of many languages. How can everything have been said when the world looks so new and strange about us? If art is become a dead language, Mr. Worringer is right. It would be a sad thing to reach this conclusion ahead of necessity. When we look at the artists in our midst they seem lively and full of hope, not so cast down by this "burden of the past." Having had their fling at history, literature and "isms," they seem to be settling into a modest workmanlike behaviour, as if they had decided to

work out their salvation for themselves well within the bounds of art.

FUNCTION OF SCULPTURE TODAY

We have seen the problem of the creative milieu in our day, the difficulty the artist is put to in order to come to terms with his world and to focus his expression. Our next task is to discover the present function of sculpture. Have we any use for it today? In Part III we examined the religious, the monumental, the architectural uses of sculpture. Do these categories still mean anything?

Despite the Jeremiads over the death of religion in our midst we find artists of advanced tendencies solemnly producing religious sculpture. In the work of Alfeo Faggi (Plate XXXIII, Figs. 3 and 6), and the widely renowned Mestrovic (Plate XXXIII, Figs. 2 and 5) the religious theme is dominant.[15] Every Salon, every Glas Palast, every secession exposition contains ecclesiastical commissions. If it were the conservatives alone that were employed we could afford to ignore this. The sincerity of feeling, the faith, even, of these men cannot be called into question. But the forms they employ,—can it be through a weakening of the artistic faith?—dilute the transmission of this feeling. With no formulated style as a vehicle and with too much integrity to be content with borrowing the old forms, these men have had to sacrifice some of their energy, some of their inspiration, in forging a means of expression. The task is too great. The normal course is the gradual emergence of a style, a means, which in its maturity becomes impregnate with expression, idea, emotion. Our attempt

[15] *Cf.* Epstein's notorious *Christ,* and his more recent *Madonna and Child* (Plate XXXIII, Figs. 1 and 4), and much of the work of Eric Gill in England. Maurice Denis is only one of many parallels in painting.

is unseemly. Once again we have been betrayed by a mental recognition to overreach ourselves.

Mestrovic exhibits power in mannerism just as Bourdelle does. Although his art is grounded in more serious ideas, in religious and racial feelings which have deeper meaning for him than the subjects Bourdelle employs to illustrate his pantheism, he has a far less stable background of art to build upon. The soil is good if one keeps one's ear to the ground, but he was not content with the soil. To a public unable to share his peasant faith and his belief in his people, that is, a public looking primarily at his art, he exhibits a painfully thin, shrill manner. His distortions are finicky, his simplifications vapid, his novelties of pose and type are crude. Without the religious stimulus his art sinks into petty sentiment and wilful perversity.[16]

Mestrovic and Faggi are chosen as examples among many that might be cited because they represent the most serious attempt to reconcile religious feeling and contemporary artistic expression. We have gone a long way when we have to speak of reconciling these two.

The commemorative monument we have always with us. This form of art, discussed above, has ever been an artistic peril. Here particularly, the lack of an artistic convention betrays the artist into all sorts of silly illustration or insignificant decoration. We have only to gaze about at the appalling spectacle of the war memorials. Quantities are to be found in every country, but nowhere has there been a style evolved which in its forms expresses something more than the items of that particular monu-

[16] I have seen a number of exhibitions of his work in different places at different points of time. Each review accentuates the impression I have recorded.

ment. A Roman monument by its Romanism, a Baroque monument by its emphatic Baroque qualities, expresses not only the individual or event commemorated by the character of the commemorators. In Germany there is much more evidence of a new national style in this field than in other countries. The peculiar stolid lettering, the blunt and bulky forms in angular patterns we come to recognize as a German idiom.[17] France is still the victim of her recent occupation as incubator of styles. Her monuments evince considerable eclecticism of which Bourdelle's spectacular pseudo-Gothic *Madonna of the Vosges* (Plate XXXI, Fig. 2) is not the least. Italy, to whom the erection of a monument is as familiar an occurrence as a military parade or a pontifical mass, has been prodigal of monuments whose stentorian qualities indicate that there is a certain rugged determination to achieve art in spite of taste. England and America appear incredibly old-fashioned in this enterprise. A few American examples have dared to be a little architectural, but the part of the public that orders commemorative monuments has certainly not felt the need of anything contemporary in expression.

In contrast to this conservatism in the new world we are surprised to find in a tiny Austrian village in the Tyrol[18] a small figure, indubitably in the Neue Kunst, of a skinny young *David Trampling Goliath's Head,* serving as a *memento mori* beside a tiny church whose ceiling and choir frescoes are as contemporary with the worshippers there as those of the Arena were once. That is to say, the style, where it is employed at all, seems to spring from a natural demand and not a superposed intellectual

[17] The stylization however is so extreme as to invalidate any degree of merit therefrom.

[18] Morcz, near Salzburg.

snobbery. This little monument, though far from remarkable in itself, is thus significant enough in its environment.[19]

We have just witnessed a peculiar manifestation of the monumental idea in America. Under the most sensible and auspicious beginnings a monument to the "Pioneer Woman" was projected. The donor, Mr. Marland of Oklahoma, competently advised, asked a number of eminent sculptors to submit models, for which he defrayed the expense, in a competition for the commission.[20] A reasonable plan it was, one that had worked well in the past. There were hitches from the outset, and when, after general disagreement, the suffrage was given over to that anomalous public that wanders in and out of galleries throughout the breadth of the land, a fine idea came to a very bad end. (Plate XXXIV, Figs. 1-6.) "The collection of models . . . was admired by three-quarters of a million people, and the majority of votes, according to reports just published, were cast for Bryant Baker, an English sculptor of unbelievable mediocrity, whose victorious model, far from being a symbol of the pioneer woman, is only a remarkable indication of the corruption of popular taste in America. . . . The only comfort I can extract from Mr. Mar-

[19] The pure Renaissance decorative repertoire of the New York traffic towers would be quite inconceivable in Europe where France is building even ocean liners—that last stand of conservative tastes, one would imagine—in *l'art nouveau*.

[20] H. A. Read, *The Arts:* "Unfortunately several of the most eminent specialists in monumental sculpture who were invited failed to compete, for one reason or another. The absence from the competition of Andrew O'Connor, George Grey Barnard, Gertrude Whitney, Paul Manship, and Anna Vaughn Hyatt (the last-named, because of her signal achievement in the Joan of Arc statue, being the logical claimant for executing an epic figure of a woman), considerably limited the material from which to choose. The twelve sculptors who accepted the commission are Bryant Baker, A. Stirling Calder, Jo Davidson, James E. Fraser, John Gregory, F. Lynn Jenkins, Mario Korbel, Arthur Lee, Maurice Sterne, Hermon A. MacNeil, Wheeler Williams and Mahonri Young. And among these only five had any adequate conception of the requirements of monumental sculpture. It is one thing to give a complete and satisfactory expression of an idea in a two-foot model, quite another to make a model capable of being enlarged to sixty feet without becoming either trivial, empty or merely massive. Several of the sculptors who submitted models have achieved their reputations in the making of small lyric pieces of sculpture, but when put to the test of expressing themselves heroically they failed."

land's experiment is that the winning statue is not the worst of the lot, for that infamous distinction rests upon the work of John Gregory, the second choice of the great popular jury." [21]

The scheme deserved a better fate. It should have been the best way to elicit monumental sculpture. When we look at the models we are struck by the fact that Americans are still a little shy of their feelings and reticent about representing their past as epic or grandiose. Such self-glorification would be perfectly natural to a Latin. With us it comes hard. Sturdy honesty, matter of fact reality, are all that we oppose to sticky sentiment, except for the exponents of style in a plastic sense. (Plate XXXIV, Figs. 2 and 4.)

These bad models can serve for a parable of all the vices. Where they have feeling—it is weak; where they have style—it is empty; where they have a dogged sincerity—they fail in imagination. We must grieve a little that none of these men was big enough for this simple job. The single, monumental figure of a woman of his own people, representing an idea that could not help being significant for him, should be a good, simple job for a sculptor.

Until we have learned a vocabulary of form we may be wrong to expect ideas, too.[22] There is no distinguished plastic merit among these models. It is shocking, deeply shocking, to discover that the franchise of American citizens was given in both first

[21] Thomas Craven, "Contemporary American Sculpture," *American Mercury,* March 1928: "If Mr. Marland had rejected all the models of the Pioneer Woman and had entrusted the job to Barnard, Epstein or Lachaise, he would have been assured of a monument which would have been not only a credit to himself and an honour to his chosen subject, but a notable addition to American sculpture."

[22] The same difficulty is here that we described in religious sculpture. While we are still discarding the forms of the past we have no means of saying serious things in our own way.

and second places to foreign, though English sculptors. Not only are the English the most unsculptural of nations, but there must surely be a beam in the eye of our countrymen to see themselves as these others see them. If our sculpture is bad, our public is much worse.

Portraiture is the most constant use of sculpture. No period is without it. We have every variety, ranging from the old fashioned impressionist bronze, still the orthodox form in America, to all degrees of stylization and caricature. For the orthodox method Jo Davidson furnishes excellent examples, done with an engaging energy and no insight. Although among his countless sitters he numbers most of the great men of our day, it would be hard to learn their stature from the bust. One of the best is the recent *Mussolini* (Plate XXXV, Fig. 6), thanks to the fact that Il Duce looks more like the man he is than most personages. It took no penetration on the sculptor's part to portray the stormy will already present in jaw and brow.[23] How will these photographic surfaces translate into bronze? The characterizations are tepid.[24]

The stylized bust is enjoying a real vogue these days. It is often very witty, very astute, very smartly done. By far the best are those of the Russian, Chana Orloff (Plate XXXV, Figs. 1 and 3). She works usually in wood or cement, handling her medium with the greatest finesse. The run of them are sophisticated

[23] The somewhat earlier *Pershing* (Plate XXXV, Fig. 2) shows that he has mastered some of the science of elimination since that time.

[24] I remember being impressed by a large plaster of a heavy, seated woman in an Autumn Salon about six years ago. The apotheosis of the concierge, I thought. One learns to expect such subjects in pretentious scale at the Salon. It proved to be Davidson's *Gertrude Stein*. There must be something more in the writer of such deliberately obscure verse, the power behind Picasso, than a placid and banal exterior that passes for a concierge. The sculptor's sole object in making a bust is to surprise that something.

caricature and ought not to be taken too seriously.[25] They have been extolled as reflectors of our age, and so they are, but not in any important way.[26, 27]

One great man we have to bless ourselves with in this genre. Charles Despiau is another of the Rodin offspring, but so utterly diverse in personality that he got off from the contamination scot free. It is not too much to call him another Houdon. He has the same care for the living being, for what lies behind the eyes, for grace and telling carriage. The busts speak to us of life and not of form, which is the office of the bust. His method of working is at complete variance with the tenor of modern life. He thinks nothing of keeping a study under his hand and eye for years. This is the more surprising as the works themselves have all the freshness of immediate improvisations. Maturity graces every work (Plate XXXVI, Figs. 1, 2, 4 and 6.)[28, 29] Not another man alive today could match his *Lhièvre*.

[25] Mme. Pitoëff is the finest one and some of the children are very sympathetic. Compare Bourdelle and Orloff on the same subject—*Auguste Perret* (Plate XXXV, Figs. 1 and 4). Stylization is pretty undependable in characterization. The Orloff is the better of the two. Bourdelle's is roughed-up Neo-Classic.

[26] "Les portraits de Chana Orloff resteront un des plus précieux temoignages sur notre époque, mieux encore que ceux de Van Dongen à qui Orloff peut sembler parfois parallèle, si le sculpteur russe dépasse le peintre flamand par son métier plus solide et par la nature plus générale de son œuvre." Edouard de Courières, *Chana Orloff*.

[27] A sort of middle point is taken by the perspicacious Manship in his *Rockefeller* (Plate XXXV, Fig. 5). The nicety of handling rather belittles the sardonic power of our famous plutocrat. Where is all the fabled ruthlessness?

[28] From lack of opportunity and practice he is not so much at home in large figure sculpture. He does not seem to see as much in a figure for itself to interest him. What makes his busts so attractive is his absorption in them. All his nudes I find a little cold and dry, an opinion from which Mr. Henry McBride dissents: "The *Grande Eve* is unquestionably one of the masterpieces of modern times. This is so apparent that it came upon me almost as a shock to learn that it had been purchased for the Luxembourg in Paris. It is not the usual thing for rarities of this order to be absorbed so quickly into official institutions." (*The Dial*, February 1928.) Despiau is now about sixty. French sculptors are usually recognized by the state at about that time of life. Earlier works than those included in the recent exhibition in New York (Spring 1928) may be seen in one of the little *Nouvelle Revue Française* monographs devoted to Despiau.

[29] *The Arts*, September 1924: "Although the work of Despiau is by no means limited to portraits, it can be seen by the accompanying illustrations that as a maker of por-

Returning once again to our categories, the third great field of sculpture was in architectural decoration. Sculpture is frequently employed in that capacity today. This is true to a greater extent in Europe than in America, but in both cases, we find it in connection with a new architecture. In America as in England the taste for architecture has usually preferred building to decoration. Sculptural embellishment is not a natural element of architectural design with us, as it is with Europe. Even in Europe architectural sculpture is not easily adapted to the contemporary style. The problem of decorating the vast surfaces of the modern skyscraper has led of late to effects of polychromy, to accentuating profiles and structural divisions in the building, rather than to any form of figure sculpture for which the scale would represent well-nigh insuperable obstacles.[30] Architectural sculpture in modern building cannot therefore hope to take any large proportional part, but in smaller buildings—in interiors, doors and portals, there is still ample field for the artist to carve and model.

The disparity between exterior and interior scale in contemporary building is the most serious handicap we face in forming

traits he is particularly successful. He does not hang a theory upon his subject nor attempt a minute photographic likeness. There seem to be no tricks of surface modeling. The characterization is not sharply critical. Despiau apparently enjoys discovering the qualities in his subject that he himself is in sympathy with.

"In the pose of the head he will strike the keynote of the character, and there is a great deal of subtlety in his choice of the main movement of the head. Far from being above likeness he quite evidently enjoys making a recognizable portrait, remaining, however, aloof from over-naturalistic detail, and keeping the main forms of the head fairly simple and justly related. In this artist's make-up there is not much acid, and his creations are never biting or bitter. They are human, simple and sympathetic, without pose and without fierceness. One feels on seeing them, as one feels when the artist handles them, that he loves his work, that he has a sense of the repose that we associate with fine sculpture and that he sees men, women and children with a kind and understanding eye. As a man he strikes one as being sensitive, kindly and eager, and as a sculptor refreshingly unaffected and straightforward." F. W.

[30] The Graybar building in New York and the Fidelity Insurance building in Philadelphia are exceptions. The method used on the Graybar is little more than cutting an outline into the plane of the building surface, drawing not modelling. The successful use of modern relief sculpture in the Théâtre des Champs Elysées was pointed out above.

a new decorative style. No type of pattern, curve or repeated shape, can be suitable throughout. Contrast the detail motif in the Baroque, Gothic, or Classic styles, where the motif could be enlarged or incorporated in any number of satisfactory adaptations. That this is a real difficulty is clear when we look at objects designed according to the "modern style" which is characterized by a great deal of geometry, by stark surfaces, and square outlines, by an imitation, in other words, of architectural shapes.[31] Such is the aspect of the style most exploited in France under the patronage of the Exposition des Arts Decoratives and the various Salons. The style inaugurated in Vienna under Dagobert Pesch about 1912, subsequently current chiefly in Vienna and Munich, and their artistic dependencies, is of quite another flavour. It is similar in spirit to the Rococo. It is sprightly, full of charm and grace, lithe and attenuated. It suits small interiors.[32] This would account for its present success among us, since the average dwelling, especially in the larger cities, is shrinking into boudoir proportions.

All that is delightful in this mode, the line, colour, pattern in walls, stuffs, furniture, is unthinkable in any relation with exterior proportions. The style by no means fulfils the varied demands of modern life and therefore cannot receive the universal dissemination of preceding styles, such as the Rococo. It may be urged that the problem of adjusting exterior and interior scale described applies to one small spot on the globe, since New York City is the only peculiarly skyscraper city. This is hardly taking a long view of the matter, even if it were not true that many other cities throughout the world are already building more and

[31] Compare the firm now advertising skyscraper furniture, and the architectural character of Gothic furniture.

[32] It has a livable air conspicuously absent from most of the French performance.

more in this manner. And in towns, too, the scale of building as it applies to interiors is being reduced in cottage-style houses and in small four story apartment houses. The usual five or six story building in Europe is cut up into floors of meaner height than the preceding echoes of Baroque. The disparity between exterior and interior has come to stay.

The converse of the problem is to abolish ornamental patterns. This has been widely extolled of late. Hardly a periodical comes from the press without some propaganda for the pure structural nature of building from which all ornamental incident is expunged. The generation of the second quarter of the twentieth century is hardly Spartan enough to inhabit such a style.[33]

Things happen with incredible speed these days.[34] Styles in skyscrapers have altered extensively within the last few years. The roofing culmination has had a tremendous effect on our skyline. The Paris Exposition seemed to strike horror into every American Tourist heart. That was 1925, and now all the better

[33] Although the Rue Mallet-Stevens in Paris is inhabited, as well as many similar geometric projections. On the other hand, the suitability of the style for studios, offices, factories, sporting clubs and even hotels, is daily more manifest.

[34] The speed may be related to the phenomenon of publicity. Forbes Watson in *The New York Times Magazine,* March 4, 1928, on this new factor: "To estimate what America has done in the field of art during the twentieth century is exceedingly difficult because not only are the conditions in the United States complicated in this regard—they are unparalleled. What our artists have done in this period cannot be approached sympathetically, I believe, without taking account of the growth in the same epoch of the three giants of America—democratic education, publicity and economic supremacy.

"Nations which enjoyed the state of being economically supreme before our turn came have handed down historical data upon which we can base calculations of the effect of great prosperity upon esthetic production. But publicity and democratic education as developed in this era of rapid communication of ideas, have a possible influence upon the relation of the artist and his client (the public) that is incalculable. . . .

". . . At this point the young artist standing apart from and untouched by our vast democratic educational system, becomes aware of the power of that third American giant, publicity. Newspaper publicity and art discovered each other within the present generation. They have been having a heavy affair ever since, an irregular affair in which neither has behaved perfectly. This affair between art and publicity may not have changed the course of art. It has had a profound effect upon its material conditions and, I suspect, has actually affected the quality of its production.

"Publicity cannot make art, but it does influence the point of view of everybody, in-

department stores are featuring the advent of this new style. There is money enough to buy a new style, the public is eager for one. What will the answer be? "L'art nouveau, fin de siècle" had a very brief life, although it is still ghosting about in arts and craft jewelry. We should be foolhardy to predict a great future for sculpture in the decorative arts from data at hand. In the department of porcelains the style has already acquitted itself with distinction. If this furthers the parallel with Rococo we must not take it amiss. That period, too, was very active intellectually, and very emphatic about the "art of living." If we cannot be a Renaissance there are worse fates than being Rococo.

But today when we speak of a sculptor we think first of an artist who models or carves a figure for its own sake. His work is a form of pure art, isolated, and as people are fond of saying of the fine arts, useless. This is the fourth category. The work serves neither a didactic nor a decorative end. It has no illustrative, historical or religious interest; it offers the spectator no by-

cluding the artist. It is a powerful ally, both helpful and dangerous to art, because in its present stage of development it is deeply interested, if not always responsible. Never before did the artist have such a baffling and tempting giant to deal with."

Although these remarks are directed toward the relation between artist and publicity, they are suggestive in the matter of propaganda for decorative style. Publicity accelerates the acceptance of new things. In fact it seems now to have engendered an appetite for novelty per se. The result is that new things are discarded almost as rapidly as they are accepted. Are good things as well as bad discarded? On the whole the advantages outweigh the disadvantages. Growth, maturity means a wisdom about discarding outworn modes, useless paraphernalia. The conservative temperament is maligned for its stupidity in retaining material it has outgrown. The psychologists tell us hoarding is fear.

In this connection it would be interesting to compare this process with the growth of artistic taste within ourselves. We look at many pictures, not once but many times. Gradually we attain a quickened perception, we see quicker, we discriminate faster, more surely. Ask anyone to recall his first three or four visits to the Louvre. The healthfulness of publicity for us will come down to a question of our capacity for experience, for absorbing and rejecting without fatigue or exhaustion. All the new objects and ideas presented to us through this agency, like the complex din, the increased tempo remarked above, constitute a veritable assault upon our faculties, a new form of natural selection. Man has built more than one engine for his own destruction, the cynic replies.

products. Such an exercise, instead of being a liberation for an artist, is the utmost tax on his creative ability.[35] The beauty of his work derives from his vision alone. Unfortunately, few artists can maintain production at such a high level, although this is undoubtedly the direction of the future of art. Their imagination runs cold, their initial conception is not clear enough or their capacity for feeling strongly, their emotional incentive, does not operate so close to abstract beauty. Frank Dobson's *Torso* in Wood (Plate XXXVI, Fig. 5) is an example in this fourth class. How concentrated and suggestive it is. How close it comes to abstract formal feeling, and how close to meaninglessness. We can see the danger of casting out subject. It was hard to carve Hope, Spring, Glory and other disembodied ideas. It is doubly hard to carve Woman, Child, Beast from the point of view of form and have the figure matter.

The severe discipline of this new form has had its effect.[36] The sculptor gives the best part of his energy to the formal side of his art. This leaves but a small part of his powers at the disposal of the emotional significance of his piece, so that often the result is good sculpture but poor art.[37] We look at the work of our best men, those who have accepted this new discipline, and we find they each have one great work to their credit and many good ones. Once in their career they gather enough momentum to epitomize their style and thought in lasting beauty. If every sound artist leaves behind him one great work, containing all of him, there is no ground for regret. One whole is worth many parts. Every work of art exists for itself alone. We are observing, not deplor-

[35] Worringer believes it insurmountable.

[36] It is a new form because before this time every artist really believed more or less in the title of his piece.

[37] See below, the discussion of Maillol.

ing, the effect of this new attitude within the artist toward the creation of art.

It is in connection with this sort of art that the Museum will have its new function for us. If sculpture of this sort is not designed to be a monument, a fountain, a park ornament or anything but a piece of sculpture, the only place for it is the Museum. The amount that could be used in private enjoyment is negligible, partly from considerations of scale. What private patron could find a place for Maurice Sterne's *Awakening?* (Plate XXXVI, Fig. 3). Private patronage will take care of all manner of statuettes and medium-sized projects, but if a sculptor is to essay the full capacity of his art he will have to count on the Museum to show his work. The situation is not different from the change in painting when votive and decorative paintings, the latter designed for a special place, were superseded by the easel picture, a separate unit of art. Painting was enfranchised earlier. As a matter of fact we have had Museum sculpture with us for a long time now. (Plate XXXVII, Fig. 3.) One has only to pass through the foyer of the Musée du Luxembourg to be painfully aware of its propensities. Most of these pieces were not differentiated in the artist's mind from the sort of thing he would make for a memorial. But there is an exclusiveness about this new form which sets it apart from the pseudo-literary exploits that preceded it.

This problem presents a side issue worth a passing comment. Looking about him for an object that would quicken his sense of form, anxious to avoid even the semblance of illustrative subject, the sculptor fell upon the animal kingdom. Animals were beautiful and very sculptural. In repose they took on monumentality of themselves. Animal sculpture is at least as old as any other

form of sculpture (Plate XXXVII, Figs. 2 and 4). But before our time it was never a separate genre, a specialty. Its possibilities were established with Barye (Plate XXXVII, Fig. 6) who found there an ideal outlet for his romantic spirit. Barye worked chiefly on a small and intimate scale. Although he represented by preference violent action, death agonies, he was careful to knit his composition into a self-contained pattern.[38] He lavished attention on the finish of his bronze. Within this circumscribed field his work is exciting and beautiful.[39]

Barye felt a predilection for animal sculpture; it was not, with him, a *parti pris*. The same may be said of the occasional examples out of antiquity. Sculptors are right when they recognize that we get an almost unmixed enjoyment of pure form vividly and rapidly from animal sculpture. But a man who limits himself to the genre lays himself open to the charge of preciousness. If the animal is a good subject for sculpture, man is a proper one.[40]

At the age of sixty-six Pompon was given a special showing at the Autumn Salon and was successful enough to receive the *Legion d'honneur*. Most of his works are small, less than life-sized chickens, pigs, and so on, and superlatively wrought. In one instance only he merits serious attention. His *Polar Bear* (Plate XXXVII, Fig. 1) is unforgettable with latent movement

[38] *Cf.* the discussion of the brutal subject above, Part V.

[39] The large lions and the mythological subjects are less pleasing.

[40] Curtius, "Restoration of Reason," *Monthly Criterion*, November 1927: "Specialization is rife not alone in science. Our art, our literature are also infected by it. In these spheres of the spirit swarms of persons have come to settle who do nothing more than turn out napkin rings like Monsieur Binet, the tax-collector in Madame Bovary's village. They fabricate regional novels or literary chronicles or pieces of animal sculpture; . . . And they wish to be taken seriously; for the artist, the thinker is traditionally a person worthy of respect. Yesterday that was true perhaps. Today it certainly is so no more. The mere function of creation is no longer sacred. It only becomes so when it integrates itself into an order.

"The specialist is indispensable. But he must remain satisfied with a subordinate position. What is needed are people with a synthetic consciousness. . . . In other words, specialists with a universal attitude and orientation."

and flowing surface. It was done a little under life size and it has made its author's name a synonym for *animalier*.

The same inequalities reign here as elsewhere in modern art.[41] No self-respecting sculptor would neglect the field entirely and many confine their practice to it, comfortable in the assurance of popularity and a steady market.

SIGNIFICANT TRENDS IN THE TWENTIETH CENTURY

These various categories singled out for discussion are of course frequently interpenetrating. Contemporary sculpture displays many intermediate forms. It is the range of possibilities which makes the development of a style so difficult and slow. In discarding many useless forms and manners we may at last rid ourselves of any temptation to eclecticism; we may realize our identity and set ourselves that limit within which to work.

The twentieth century has been regarded as a period of artistic anarchy. We must select any trends in sculpture which will illuminate the chaos. The charge of anarchy is levelled chiefly at the manifestoes against representation. In painting and sculpture the complete reversal of the status of representation is the most striking feature of the last quarter century. Artists made representation the sign of their emancipation. Having weathered this violent catharsis we have no need to dwell upon it. Every sort of experiment was made from the Futurism of Boccioni, the Cubism of John Storrs, to the Dadaism of Archipenko. Extravagant mixtures of different metals were tried as well as systems of concavities and convexities. A great deal of it was silly. Some of

[41] The *Dog* (Plate XXXVII, Fig. 5) is a perfect antithesis to Pompon's *Bear*.

it was healthful. None of it seems to have been fatal to artists of natural ability. The recent exhibition of John Storrs' work [42] showed no trace of his earlier Cubism, but side by side with terra-cottas and bronzes, heads and torsos, were decorative whatnots in combinations of metals in abstract shapes. As decoration they were quite enchanting. The textures and colours of the metals, beautifully set against one another, brought out the grouping of cylinders, cubes. They called to mind the models of skyscrapers and the forms of Mayan temple architecture. Every one was sold.

Archipenko is the biggest man to emerge from this intellectual furnace. None of his work ever looks quite stupid. His craftsmanship is always distinguished. One can have no quarrel with his drawings. Whether he will ever attain artistic importance remains to be seen. When he abandoned his most exaggerated experiments he developed a mode of distortion that is both personal and expressive. His best single piece is the *Bronze Nude* (Plate XXXVIII, Fig. 6). It is altogether probable that he will be a *Kleinmeister* for posterity. His work is moderate in scale and chiefly interesting for its modes of form and handling. (Plate XXII, Fig. 6.)

The arch-apostle of the abstract is the notorious Brancusi. Here is another man whose feeling for medium and for style is mesmerizing. His surface and his geometrized volumes lead one to take him more than half seriously. The *Bird in Space* (Plate X, Fig. 6), the *Pogany* are the perfect contemporary bibelots (Plate XXXVIII, Fig. 4). Here is a case of the prostitution of a great talent to a sterile idea. With all the meaning there is in medium and in volume, there is not enough to make a sculpture.[43] No

[42] Autumn of 1927 at Brummer's Gallery, New York.

[43] William Zorach in *The Arts*, March 1926: "The architectural quality of Brancusi's art makes a deep impression, and one gets a vision of a new age where everything has a

matter how seriously one is disposed to take Brancusi (he is almost sacred since the lawsuit), one cannot escape the monotony of his conception in the world of shapes alone. Three *Birds in Space* are excessive, so are half a dozen eggs with different titles.[44] In fact Brancusi is back at the old stand, illustrating again. Try to get the full flavour of the *Bird* without the title. Nor has he ignored the adventitious nature of sexual themes. The suspicion arises that he is not quite the honest artist of the manifestoes. "It is something to be clever, but being honest is worth while." "Simplicity is not an end in art, but one arrives at simplicity in spite of oneself, in approaching the real sense of things. Simplicity is complexity itself, and one has to be nourished by its essence in order to understand its value." [45]

So much for the activity of the intellect in twentieth century

new constructive form, new values. And yet while the mind is realizing the possibilities suddenly the vision palls. The sleekness, the perfection, the nicety becomes as overwhelming as a mid-Victorian atmosphere. The eye craves for relief in surfaces. Decoration can be overdone, but in the great works of the Chinese and Greeks, the Egyptians, decoration enhanced form. There was a marvelous welding of the two. But instead of being something that is going to transform the world of art, Brancusi's work is only one more thing that people have got to live with—one more vital expression added to the whole conglomeration of things. And as to his ultimate value—his place in art—we are too near to know. But there is this to be said: think of a beautiful Greek figure that has lain in the earth for centuries and been corroded by winds and water—and yet how much remains. What would remain of Brancusi's work after such a space of centuries when the beautiful polish has been destroyed and the pure line marred and broken?"

[44] From Brummer's *Catalogue of the Brancusi Exhibition,* December 1926: "In the case of the ovoid, I take it Brancusi is meditating upon pure form free from all terrestrial gravitation; form as free in its own life as the form of the analytic geometers; and the measure of his success in this experiment (unfinished and probably unfinishable) is that from such angles at least the ovoid does come to life and appear ready to levitate." Ezra Pound, *The Little Review.*

". . . He has been making these *Birds,* they say, for years, again and again—the one I saw was a slender shape of the purest marble about three feet high and tapering so finely as almost to form a thread where it joined its diminished pedestal—yet, as Mr. Ezra Pound remarks, though they appear identical in reproduction, there is perhaps six months' work and twenty years' knowledge between one model and another. It is an attempt, he says, to solve the "maddening difficult problem of getting all the forms into one form," and Brancusi, with characteristic indifference, disarms any critics by asking them to wait until he is in the churchyard before they discuss esthetics with him." Angus Wilson, *New York Times.*

[45] From Brummer's *Catalogue, op. cit.*

art. The baleful period has passed without fatality. It is an open question whether or no our progress was accelerated by some years by this intense mental preoccupation. The mind exhausts novelties faster than the senses. Fortunately this iconoclasm is not the whole story of the period. Parallel with the revolution was the classic point of view upheld by sculptors who believed in a beautiful figure for itself, who were not afraid of representation, who felt no literary or political compulsion.

OUTSTANDING INDIVIDUALS IN THE TWENTIETH CENTURY

The twentieth century found France as much the cradle of the arts as the nineteenth. To this day there is a greater proportion of distinction among French sculptors than among those of any other group. Aristide Maillol is the greatest figure on our horizon (Plate XXXVIII, Figs. 1, 2, 3 and 5). Twenty years younger than Rodin, his impressionable years fell under the general admiration of archaic Greek art. He was able to transpose that admiration into a personal conception of style. Maillol works very slowly. The unity so characteristic of his work comes from no preliminary vision. Although he is a beautiful draughtsman and prepares many studies, each piece is slowly and painfully evolved by trial and error. If at the last he cannot make the arms come right he leaves them off. Coming from Rousillon in the south, time does not press him. He keeps his works about him, looks at them year after year and changes them. The *Cézanne Monument* (Plate XXXVIII, Fig. 5), nearing completion, has been under his hand for ten years. With none of the diffuseness and volubility of Bourdelle, he plods along, working at his métier,

with "une conscience professionelle qui ne connait aucune borne dans la probité de l'éxécution. Par là, il se sépare de notre temps pour se rattacher aux Primitifs, dont il rend, aux yeux étonnés, l'anonyme et sincère candeur. Il ne quitte jamais une œuvre qu'elle ne soit achevée et parfaite, toujours occupé à polir, et à reprendre l'ouvrage sur le métier. . . . La même préoccupation s'attache aux outils dont il a besoin, à la matière qui doit servir à l'éxécution. Il faut l'avoir vu mélanger ses terres et préparer la glaise, choisir la pierre, s'extasier devant un marbre de beau grain; il faut l'avoir vu, l' œuvre terminée, lisser les surfaces ou limer un bronze. Sous sa main habile, tout devient ordre et perfection." [46]

Maillol's art is simple, fundamental and true.[47] It is never imitative, even when influenced. He illustrates our earlier conjecture in only once achieving grandeur. The *Femme Accroupie* is the most important and most beautiful piece of sculpture of our times (Frontispiece and Plate V, Fig. 3). One scarcely hesitates to say the most important since the Renaissance. The *Cézanne Monument* is a fine thing but it is in no way comparable.[48] The rest of his work is good but scarcely great.

Maillol's example has not been without its emulators, although

[46] Pierre Camo in the monograph on Maillol in the *Nouvelle Revue Française* series, Paris, 1926: "le sentiment de la vie, inséparable chez lui du sentiment de la forme devient avec celui-ci la caracteristique essentielle de son art."

[47] Waldemar George, *The Arts,* February 1924: "The merit of Maillol is to have revealed to his contemporaries the virtues proper to the art of sculpture. No other of the French sculptors of his generation has been able to accomplish that. Bourdelle is a powerful stylist; but his forms reflect alternately the Chaldean bas-reliefs and the French statues of the thirteenth century. Despiau carves the most subtle luminous nuances, but he shows himself unable to create plastic entities.

"Maillol is one of the rare living artists capable of keeping the aspect of his figures in accord with visual reality. He is too saturated with humanism to transgress the limits of normal vision. Nevertheless a statue by Maillol is not a simple study of the nude. Incarnation of visual idea of rhythm and harmony, it embodies a perfect accord between spiritual thought and its material expression."

[48] The difficulties of the sculptor may be seen by a comparison of the finished stone for this monument and the plaster model. Although Maillol himself cuts the stone, the plaster is in every way the more expressive of the two.

he is not a teacher. His influence in France and Germany is very marked, though not very specific, since he promulgates no method beyond a simple professional honesty.

Joseph Bernard, a stone-cutter's son, worked in Rodin's atelier. But his sculpture is the antithesis of his employer's. Among the first to return to cutting directly in the stone without a clay model he stands as a pioneer in the respect for medium. His work has no great variety or power, but his *Faun* and his *Bacchante* (Plate XXXIX, Fig. 6) have a sort of wayward beauty. He fits into the French tradition perfectly. He, too, has one masterpiece behind him, in the Luxembourg. The *Jeune Fille à la Cruche* (Plate XXXIX, Fig. 3) is a bronze, not very large, the embodiment of grace. The beautiful variety in the lines, the gentle gaucherie in the pose are quite perfect for sculpture, suggesting latent movement and an equilibrium of weight and forces. The forms he employs are massive and more generalized than Maillol's.

A third disciple of the classic point of view is a man just coming into notice.[49] His present attainment is very modest. Parayre lives and works at Toulouse. His figures are small—two, three, and four feet high, executed in bronze, stone or wood with equal felicity. His style is personal rather than imitative, but his preoccupation with form for form's sake may confine him to an academic role. In fact he might well be chosen as the typical sculptor of our day because of his preferences in subject and scale, and his sensitive, though rather uninspired, mastery of his craft. (Plate XXXIX, Fig. 5.)

After France, Germany lays claim to important sculptural activity. The change in direction there dates from Adolf Hilde-

[49] He has exhibited at Billiet's, rue de la Boëtie, Paris, in 1927 and 1928.

brand, whose book we have so often cited.[50] He was a contemporary of Rodin.[51] By temperament a student, he devoted himself to a study of the nude with reference to antique conceptions of simplification and composition. He stands for a return to sculptural feeling in opposition to the pictorialism surviving from the Baroque. The force of his thought and of his example determined the trend of German sculpture and that is his importance. It is surprising how little Rodin affected Hildebrand's successors. Engelmann's massive stone figures occasionally show the contrast of uncut stone, but the glyptic purpose of Hildebrand is paramount.

Wilhelm von Lehmbruck is the great individualist in German art. By careful attention we can detect some of Rodin's blurred impressionism in the heads of his figures. We know he was influenced by Maillol and later fell in with Post-Impressionist doctrine. But he is a law unto himself. Each work is imprinted with his own dreamy loveliness and otherworldness. He subscribes to the custom of doing torsos lacking arms and legs. The expression of the faces sometimes approaches the inane. Nevertheless his *Kneeling Woman* (Plate XXXIX, Fig. 4) is a triumph. Neither harsh nor presumptuous, its extreme attenuation is persuasive to an extraordinary degree. It is the most original work of the left wing in sculpture. His other figures in this elongated mode do not achieve its beauty.

With the exception of Lehmbruck German sculpture is consistent with its precepts. It occupies itself with a fairly realistic study of the nude in every variety of posture. The form usually chosen is slight of build.[52] Although France and Germany are

[50] *The Problem of Form, op. cit.*

[51] Hildebrand 1847-1921; Rodin 1840-1917.

[52] The taste for slight bodies was in evidence before Lehmbruck's exaggerated usage. Hildebrand's preference for massive forms occasionally gave way to it.

both concerned with rendering nude form for its own sake, the choice of type constitutes a real difference between the two schools. In France the massive forms of greater simplification led to compositions of great repose, but the contrary is found in Germany, where all sorts of unusual attitudes are sought out. One scheme, the striding figure, probably borrowed from the Rodin Baptist, is widely used.[53] The natural outcome of the interest in posture was the preference for bronze over stone.

Georg Kolbe is the best exemplary of these characteristics. His work is to be seen in all the German galleries and has recently been shown in New York.[54] A slight degree of sfumato impressionism appears in the heads—the *Dancer,* for instance—but considerable naturalism marks the treatment of the nude with the exception of the *Assunta* (Plate XXXIX, Fig. 2). This figure essays greater expressional value and employs greater stylization. It overreaches itself a little in obviousness. Kolbe is a virtuoso in bronze, turning from one unusual, unsculptural pose to another. Many figures squat, or,—half-kneeling, bend backwards. Nearly all the attitudes are active, as part of a dance or a momentary balancing so they come under the censure of our canons for movement.[55] (Plate XXXIX, Fig. 1.)

Another error of judgment is the degree with which this sculptor divorces his models from any connection with their bases. The kneeling figure looks as if it just happened to be kneeling there, as if it could be picked up and set down somewhere else. The realism here goes so far as to sacrifice one of the elements of

[53] Compare the early Maillol, *Action Bound,* on this theme. (Plate XXXVIII, Fig. 2.)

[54] He had a collective showing in a whole room of the Glaspalast in Munich in the summer of July, 1927. His New York exhibit was in the spring of 1928 and again in 1929.

[55] See above, Part V. The *Dancer* is not exactly active, but the droop of arms and legs is very fatiguing to watch.

isolation in a work of art. The sculptor's base serves much the same purpose as the painter's frame and should be considered in the design. It sets his work off and places it in space.[56]

Kolbe has so many attractive qualities and such ability as a performer that it seemed worth while to give him very critical attention. His work far surpasses his colleagues, Hahn, Haller, Ernesto de Fiori and others. Most of the Germans, with the old Teutonic aptitude for realism, are successful in portrait heads. The Kolbe of *Flechtheim* in the National Gallery in Berlin is a good one.

Germany has done more than any other country to make a place for her contemporary artists. Every German city of importance has a showing of established men in the contemporary movement, French as well as German.[57] Neither Bourdelle nor Maillol, for all their success, can be studied in Paris as Lehmbruck and Kolbe can be in Dresden, Cologne, Munich and Berlin.

Since this does not purport to be a history of the present movement we shall not review the work of all the European nations which contribute to it. A Russian, a Serb, a Roumanian we have already mentioned, as they were conspicuous in one way or another. The quantity of Italian sculptors now at work seems to have no bearing on their merits.[58] Spain has a few men in the field, José Clarà—a contemporary of Maillol in the Rodin tradition, Manolo—a good workman in the Maillol code, and Matteo Hermandez—chiefly regarded for his splendid animals in *taille directe*. England, aside from harbouring the volcanic Epstein for so long has presented the world with Eric Gill and Frank

[56] It helps to maintain the "psychic distance."

[57] The beautiful early Maillol of a youth, sometimes called *Le Cycliste*, almost another Verrocchio, is in the Staatsgalerie, Munich. (Plate XXXVIII, Fig. 3.)

[58] At the Paris Exposition, 1925, Italian work outshone all other in banality.

Dobson. These men form part of the general movement without contributing to it in any exceptional way.[59]

For our own good, we will turn to America to see what we can find. Sculpture has been actively prosecuted with us from early days. We have suffered foreign domination in taste and schooling and have been hard put to it to call any style our own.[60] A younger contemporary of Rodin's, George Grey Barnard, worked in Paris for some time. Barnard represents the phase of style that is characterized by a fairly naturalistic treatment of the nude used to convey semi-allegorical ideas, for example his *Two Natures of Man,* in the Metropolitan Museum, New York (Plate XL, Fig. 5). Barnard is not, however, a sculptor without a nationality. His style is personal and big. In fact he is the most monumental artist we have produced. It is unfortunate that this country has found so little employment for his gifts.[61] Barnard has been a lone wolf in American art.

The next outstanding individual is even more of an expatriate—Jacob Epstein. (Plate XXX, Fig. 5; Plate XXXIII, Figs. 1 and 4.)[62] The formulæ of Post-Impressionism in exaggerated pro-

[59] Gill has written in characteristic vein. (From John Gould Fletcher's article on him in *The Arts,* February 1928):

"The study of nature is not a necessity, though the love of nature may be such. Nature is for the workman simply a dictionary. . . . The use of living models, except merely for reference, is a great danger; for the beauties of appearance seek to oust the beauties of thought. . . . Just as a tailor may cut his coat according to his cloth or his cloth according to his coat, so a stone-carver may make his carving according to his stone or he may cut his stone according to the preconception of his carving, which is in his mind or which is necessitated by the building or other place where his carving is to go. . . . The modelling of clay is merely the means of making preliminary sketches . . . It is not desirable to make exact models in clay. . . . The proper modelling of clay results in a certain spareness and tenseness of form and any desired amount of freedom or detachment of parts. The proper carving of stone, on the other hand, results in a certain roundness and solidity of form with no detachment of parts. . . . If we are going to be stone-carvers, then we must be both craftsmen and designers."

[60] There were the abortive attempts at making American sculpture out of American subjects such as Indians and Cowboys.

[61] *Cf.* Craven's comment above in relation to the *Pioneer Woman.* The best analysis of Barnard's art is in Chandler R. Post, *op. cit.*

[62] Refer above under Impressionism, Part V.

portions and an emulation of negro art mingle with the excessive disruption of surface derived from Rodin to form a brutalized expressionism that is very arresting. In the last analysis Epstein is a good showman of negligible artistic interest.

A Frenchman by blood, who came to us at twenty-three, Gaston Lachaise, has gradually increased his importance in the American scene. A very marked individuality added to real prowess in his métier have given rise to great hopes of him. Whether they are to be realized is not yet clear. The recent showing at Brummer's [63] was disappointing. The portraits done in the old thumb-on-the-clay mode exhibited no great decisiveness of characterization, although the personalities of many of his sitters should have been challenging. (Plate XL, Fig. 6.) [64] The large gold-bronze *Nude* represents him at his best. It is important and memorable and merits a place in a great Museum (Plate XL, Fig. 4). He has occupied himself on several occasions with figures of vast females rendered in bronze or brass in an original manner.[65] Like Barnard, Lachaise is a man of whose capacity the country does not avail itself. Given serious undertakings he might develop tremendously. His is another case of the sculptor working for himself alone, obliged to conjure up all his incentive out of himself. We are guilty of a waste of good material.

We have a young hopeful named Robert Laurent, of French birth, too, but living in America from the age of twelve. Young enough to have escaped apprenticeship to the Fauves, he has already developed a personal style. Like all good sculptors these days he has a fine appreciation of medium. He prefers wood

[63] In March, 1928. The exhibition included a good many trivia in exaggerated forms and postures for which no indulgence could be claimed.

[64] The note accompanying the publication of McBride's portrait in the *Dial* for March 1928 has all the style and spirit the bust lacks.

[65] One of these was published in the Dial *Portfolio of Living Art.*

and alabaster, and is one of the few who have had any success with that sugary medium. (Plate XL, Fig. 3.)[66] His work is pretty strongly stylized and is still tentative in scope. His second showing outdistances the first one of two years ago in many particulars.[67] If he is to be just another Little Master we can be thankful for the fantasy and personal charm he infuses into his beautifully executed pieces. The flowers done in wood are an invention of his which recall nothing so much as a Sung painting (Plate XL, Fig. 1). The difference between his imaginative use of material and the matter of fact treatment of most men, Zorach, for example, comes out in the alabaster *Bathing Beauty.*

In America a general interest in sculpture has only just begun to appear. For the first time, during the winter of 1927-28, several New York galleries held exhibitions devoted to a single sculptor. Such was not formerly the case, with the exception of the Bourdelle collection at the Grand Central Art Gallery in 1926, and the Mestrovic exhibition in Brooklyn in 1924. Even Maillol was shown, but a few years ago, at the Whitney Studio Club.[68] A look into the Grand Central Galleries or the Academy Annual is cause enough for despair, but the fact that outsiders like Lachaise, Storrs, Laurent, and the little known Despiau can now achieve an audience is encouraging. Neither the Carnegie International nor the Independents fill the need we have for an Autumn Salon where works are selected and placed, but where the standard of selection is not one of sectarian exclusiveness. It would stimulate our sculptors to better things.

[66] His first training in carving was under the Italian frame carver Guiseppe Doratori.
[67] In March, 1928, at Valentine's Gallery, New York.
[68] This club (8th St., New York) pioneered in showing sculpture just as it did in painting, but its audience was practically that of a private showing by comparison with the more centrally located and widely advertised dealers' shows.

DEDUCTIONS

Can one draw any deductions from the variety of twentieth century sculpture? Has it any coherence, any meaning? Is it part of us? Does it amount to anything?

It is with a guilty feeling of venturing a second time on very thin ice that I propose to describe the practice of art in the twentieth century as international in style. The old compartments of nationalism which we used to consider so significant have largely disappeared. It used to be felt that they had evaporated into a French style rather than an international style. Certainly the impetus of the new mode was French, or evidences of it occurred first there. That has happened before in history. Gothic art furnishes us a very good parallel. But Gothic art became an international style with tangible local modifications.

If we look back over the whole history of art we are more or less aware of many periods in which a manner of working sufficiently comparable to be called a style occurs, widely practised among different peoples. In fact it is not too much to say that the world has been more often internationally minded in art than not.[69] Like music art speaks without great regard for race or politics.

In a time like ours when the world is in such complete intercommunication, when our interests are more or less uniform, our

[69] Broadly speaking, from the fourth century B.C. to the fourth century A.D. art had an international character and consumption throughout the Mediterranean world. And from the ninth to the seventeenth centuries we can discover more identities than diversities in the various evolutions of European art. Given the internationally common motivation of art in Christianity or Buddhism, the forms of art run current throughout the peoples of these faiths. Modes of expression in art, fashions of iconography forms, themselves, are easily and gratefully assimilated. The well-head of Byzantine inspiration in this respect is only now coming to be recognized.

degree of civilization—that obscure term—more or less equal, a form of art that recognizes these unities of thought and feeling is not only what we should expect but what we should demand. The large exhibitions today, whether in Paris or Pittsburg, present a uniformity of style that quite obliterates national qualities. We see first that a given example is in the current manner, then we discover the author's personal style differentiating it from the works around it, and then if we examine the label we pursue our analysis to a point where we decide whether the man is really Serbian, or partially Parisian.

The object in view is not the denial of any qualities we could call national in a man's work, but the relegation of that distinction to a third place, after his international and his personal qualities. We were at pains to point out certain differences to be remarked between French and German sculpture today, and the lack of such differences in English sculpture. Any artistic leader in our day will exert an influence beyond the borders of his state, just as any valuable commercial product is insured an international market.

The internationalism of twentieth century style increases the already heavy burden on the artist's individuality. He has the world to make his name in. The precepts derived from Maillol's style constitute almost a tradition today so that we no longer throw the artist completely on his own. He has the accepted value of such honest work as a criterion.[70]

We can go further. We can formulate, tentatively, the standards now held. Three factors are insisted upon by forward-looking artists: the first is design, which means for sculpture a full appreciation of the nature of relief design in planes and of design

[70] This is very different from the state of affairs ten years ago with chaos incarnate.

in the block in volumes; second, the medium is fundamental to the work of art,—it should be appropriate and contributive; third, the valid reason for the creation of art is expression, in the finest sense of the word, and if the artist has nothing to say that will interest other people he had better be quiet. All of these are healthy principles which cannot be a detriment to any artist. The principles were hard won and should be cherished. They cannot fail to reward staunch adherence because they are nothing more than an exposition of the practice of great artists in the past.

Since the advent of Tablets of Law the progress of art has been more cautious and mindful of itself. It is content to stick close to its material in a narrow scope. The scale of works of sculpture now exhibited is much more modest than at any time since the Quattrocento. A man wants to be sure his work does not outgrow his idea. The grandiose and flamboyant we have had to forego. That was inevitable in an age of introspection.

In one particular we seem to differ from other periods, that is, in the proportion of intellectual and emotional consciousness in the individual artist. This consciousness acts as a preventive check on artistic overproduction.[71] With some it may be a prohibitive check, those who are paralyzed by the magnificence of the past or those who feel an impotence of fruitful ideas. The effect of present principle and practice should be to improve the general quality of art and to wipe out the unevenness of recent years. The needful attention given to the material side of art at present has automatically lowered the inspirational content. But that need not be a lasting defect.

When we look over the whole range of sculpture, as we have been doing, and with a calm, judicial eye compare the work we

[71] *Cf.* Malthusian positive and preventive checks on population.

find about us with examples of the past—good, bad and indifferent, we cannot regard the work of our day with any great despair. If we were ever so little more the naïve public of other times we should enjoy it a great deal. Because we fall upon it with the appraising eyes of the historian, looking for reflections of the past, symptoms of evolution or progress; or with those of the psychologist, eager for man's betrayal, we forfeit a simple joy that is our rightful due. The characteristic of introspection is depreciation. Modern art may not be the greatest the world has ever known, but it merits our sincere appreciation.

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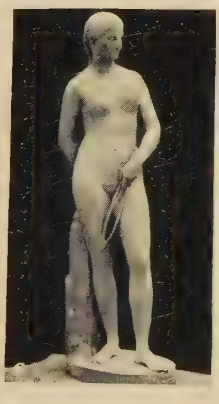

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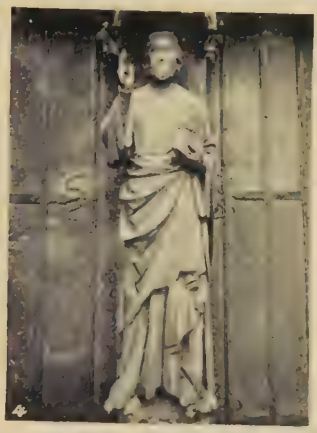

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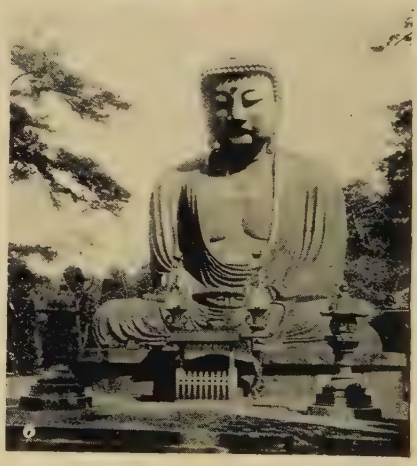

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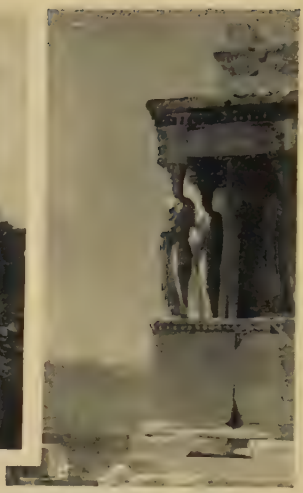

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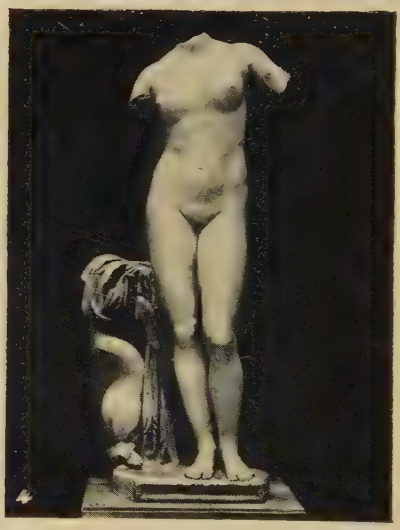

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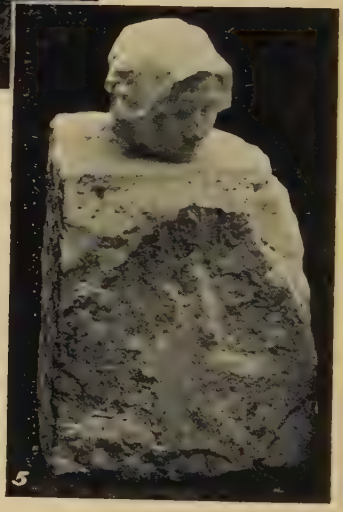

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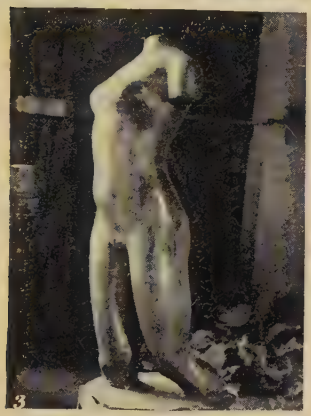

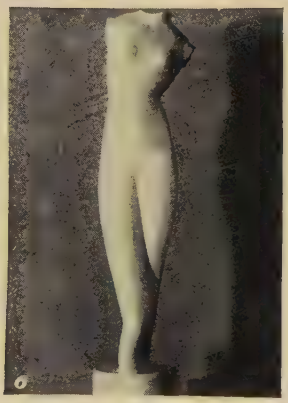

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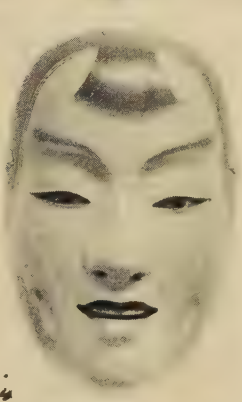


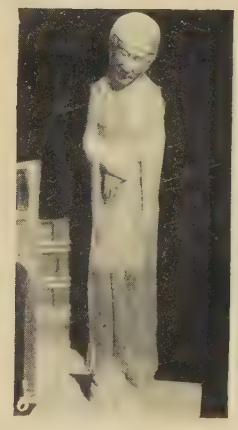


PLATE XXVIII

1. *Reredos,* by Gil de Siloë. Burgos Cathedral, Spain.
2. *Negro Mask.* University of Pennsylvania Museum. (Photo: University of Pennsylvania Museum.)
3. *Madonna and Child,* by Michel Pacher. Franziskanerkirche, Salzburg, Austria.
4. *Japanese Theatre Mask.* Boston Museum of Fine Arts. (Photo: Boston Museum.)
5. *Penitent Magdalen,* by Pedro de Mena, Prado, Madrid.
6. *Virgin* from a Deposition. San Marcos Museum, León, Spain.

PLATE XXIX

1. *Mater Dolorosa,* by Montañes. South Kensington Museum, London. (Photo: South Kensington Museum.)
2. *Mater Dolorosa.* Chateau de Villandry, France. (Photo: Giraudon.)
3. *St. Francis of Assisi,* by Pedro de Mena, Toledo Cathedral, Spain.

PLATE XXX

1. *Drunken Bacchus,* by Michelangelo, Bargello, Florence. (Edition: Alinari.)
2. *Laokoön,* Vatican, Rome. (Photo: University Print Company.)
3. *Wrestler,* Museo Nazionale, Rome.
4. *La Belle Héaulmière,* by Rodin.
5. *Woman Doing Her Hair,* by Jacob Epstein.
6. *Mace Thrower,* Sangetsudo Pavilion, Todaiji, Japan.

PLATE XXXI

1. *Fruit,* by Bourdelle.
2. *Madonna of the Vosges,* by Bourdelle.
3. Detail from Théâtre des Champs Elysées, by Bourdelle, Paris.
4. *Heracles the Bowman,* by Bourdelle.
5. *Fortitude,* detail of Monument to General Alveàr, by Bourdelle.
6. *Centaur,* by Bourdelle. (Photo: Librairie de France.)

PLATE XXXII

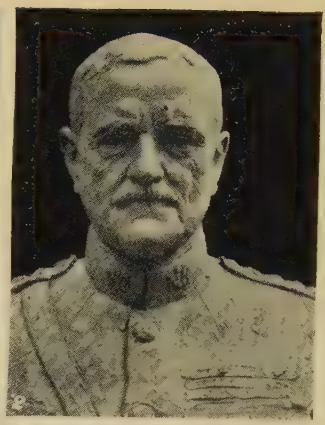
1. *Europa,* by Paul Manship.
2. *Head from Benin City,* Nigeria. University of Pennsylvania Museum. (Photo: University of Pennsylvania Museum.)
3. Maya head. Fogg Museum, Cambridge. (Photo: Fogg Museum.)
4. *Blond Negress,* polished bronze, by Brancusi.
5. *Actaeon,* by Paul Manship.
6. *Swordsman,* by Ernst Barlach.

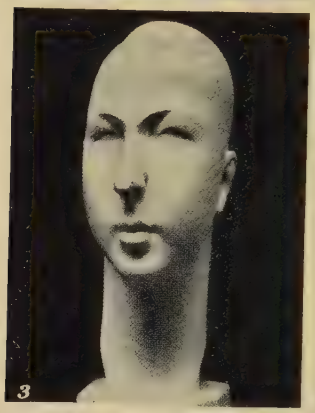
PLATE XXXIII

1. *Christ,* by Jacob Epstein.
2. *Madonna and Child,* by Mestrovic.
3. *St. Francis of Assisi,* by Alfeo Faggi.
4. *Madonna and Child,* by Jacob Epstein.
5. *Madonna and Child,* by Mestrovic.
6. *Mourning over Christ,* by Alfeo Faggi.

PLATE XXXIV

1. *Pioneer Woman,* by Bryant Baker.
2. *Pioneer Woman,* by Maurice Sterne.
3. *Pioneer Woman,* by A. Stirling Calder.
4. *Pioneer Woman,* by Arthur Lee.
5. *Pioneer Woman,* by James E. Fraser.
6. *Pioneer Woman,* by John Gregory.





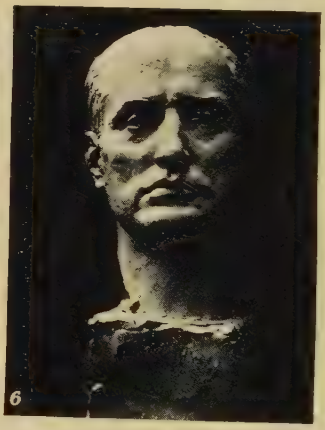


PLATE XXXV

1. *Auguste Perret,* by Chana Orloff.
2. *General Pershing,* by Jo Davidson.
3. *Young American,* by Chana Orloff.
4. *Auguste Perret,* by Bourdelle.
5. *Rockefeller,* by Paul Manship.
6. *Mussolini,* by Jo Davidson.

PLATE XXXVI

1. *Lhièvre,* by Despiau. (Photo: Courtesy Brummer Galleries.)
2. *Mme. H.,* by Despiau. (Photo: Librairie de France.)
3. *The Awakening,* by Maurice Sterne. Boston Museum of Fine Arts. (Photo: Boston Museum.)
4. *Eve,* by Despiau. (Photo: Librairie de France.)
5. *Torso,* by Frank Dobson. (Photo: Dial Portfolio.)
6. *L'Americaine,* by Despiau. (Photo: Librairie de France.)

PLATE XXXVII

1. *Polar Bear,* by Pompon. Musée Luxembourg, Paris. (Photo: Les Archives Photographiques d'art et d'histoire.)
2. *Dog,* Egyptian. Louvre, Paris.
3. *The First Funeral,* by Barrias. Palais des Beaux Arts, Paris.
4. *Horse,* Greek sixth century. Metropolitan Museum of Art, New York. (Photo: Metropolitan Museum.)
5. *Great Dane,* by St. Lami, Musée Luxembourg, Paris.
6. *Tiger Devouring a Crocodile,* by Barye. Metropolitan Museum of Art, New York. (Photo: Metropolitan Museum.)

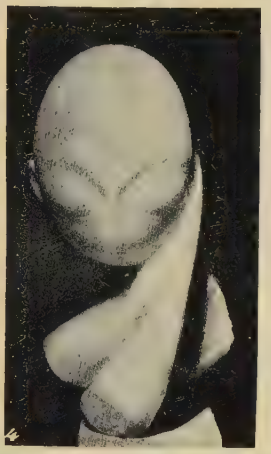


PLATE XXXVIII

1. *Standing Bronze,* by Aristide Maillol. (Photo: Librairie de France.)
2. *Action Bound,* by Aristide Maillol. (Photo: Librairie de France.)
3. *Cycliste,* by Aristide Maillol. (Photo: Librairie de France.)
4. *Mlle. Pogany,* by Brancusi. (Photo: Librairie de France.)
5. *Monument to Cézanne,* by Aristide Maillol. (Photo: Librairie de France.)
6. *Nude,* by Alexander Archipenko. (Dial Portfolio.)

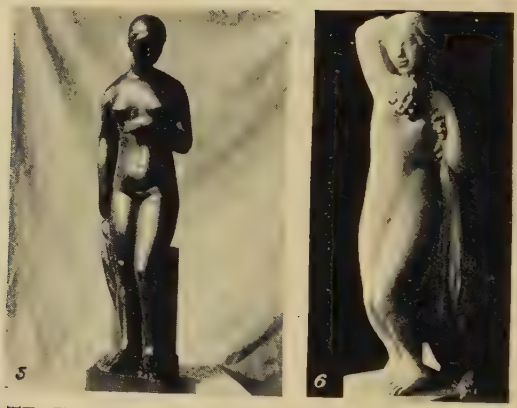


PLATE XXXIX

1. *Naiad,* by Georg Kolbe.
2. *Assunta,* by Georg Kolbe.
3. *Jeune Fille à La Cruche,* by Joseph Bernard. (Photo: Librairie de France.)
4. *Kneeling Figure,* by Wilhelm von Lehmbruck. (Dial Portfolio.)
5. *Nude,* by Parayre. (Photo: Galerie Billiet, Paris.)
6. *Bacchante,* by Joseph Bernard. (Photo: Librairie de France.)

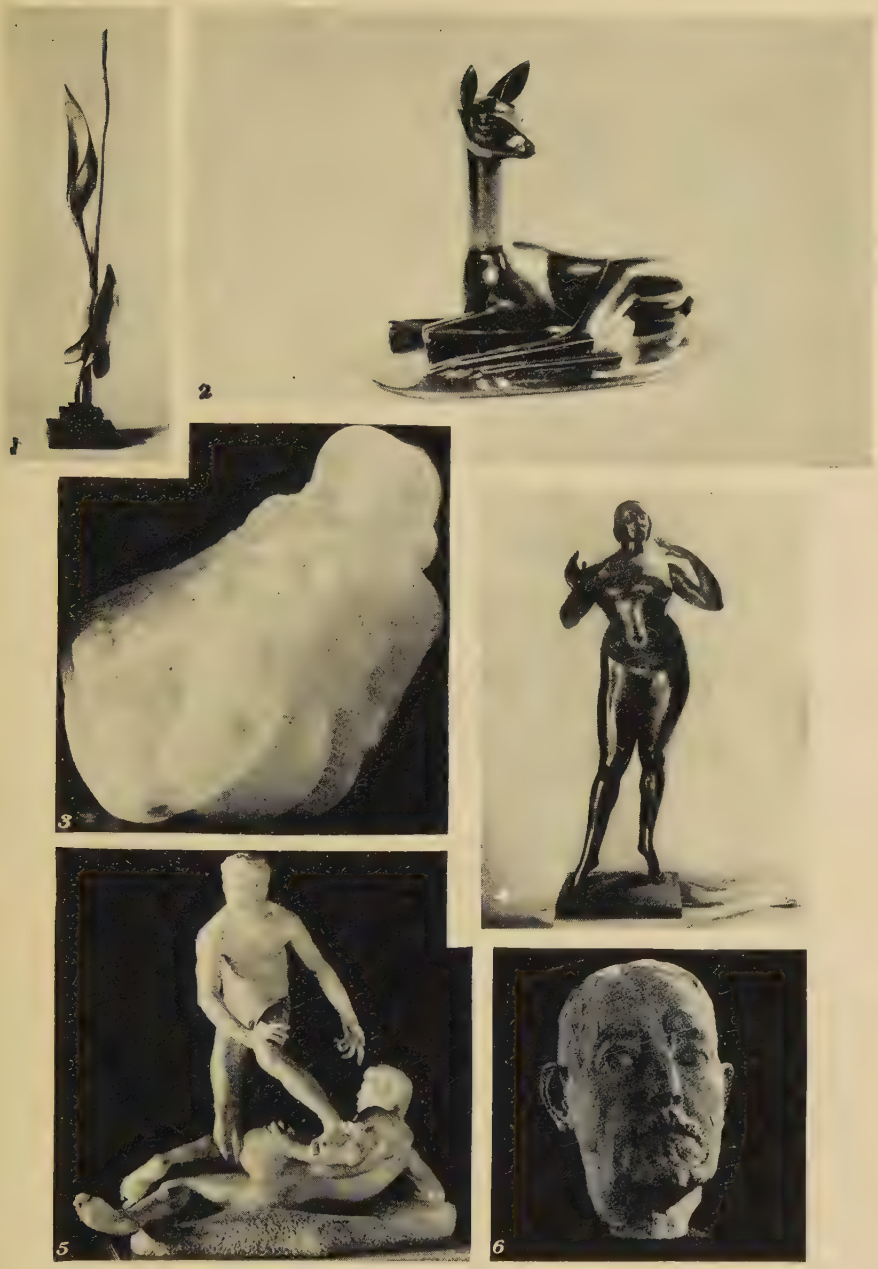


PLATE XL

1. *Arrowhead,* by Robert Laurent.
2. *Fawn,* by Heinz Warneke. (Photo: Courtesy Milch Galleries.)
3. *Bathing Beauty,* by Robert Laurent. (Photo: by McKillop.)
4. *Bronze Nude,* by Gaston Lachaise. (Photo: Apex Studios.)
5. *Two Natures of Man,* by George Gray Barnard, Metropolitan Museum of Art, New York, (Photo: Metropolitan Museum.)
6. *Henry McBride,* by Gaston Lachaise.

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